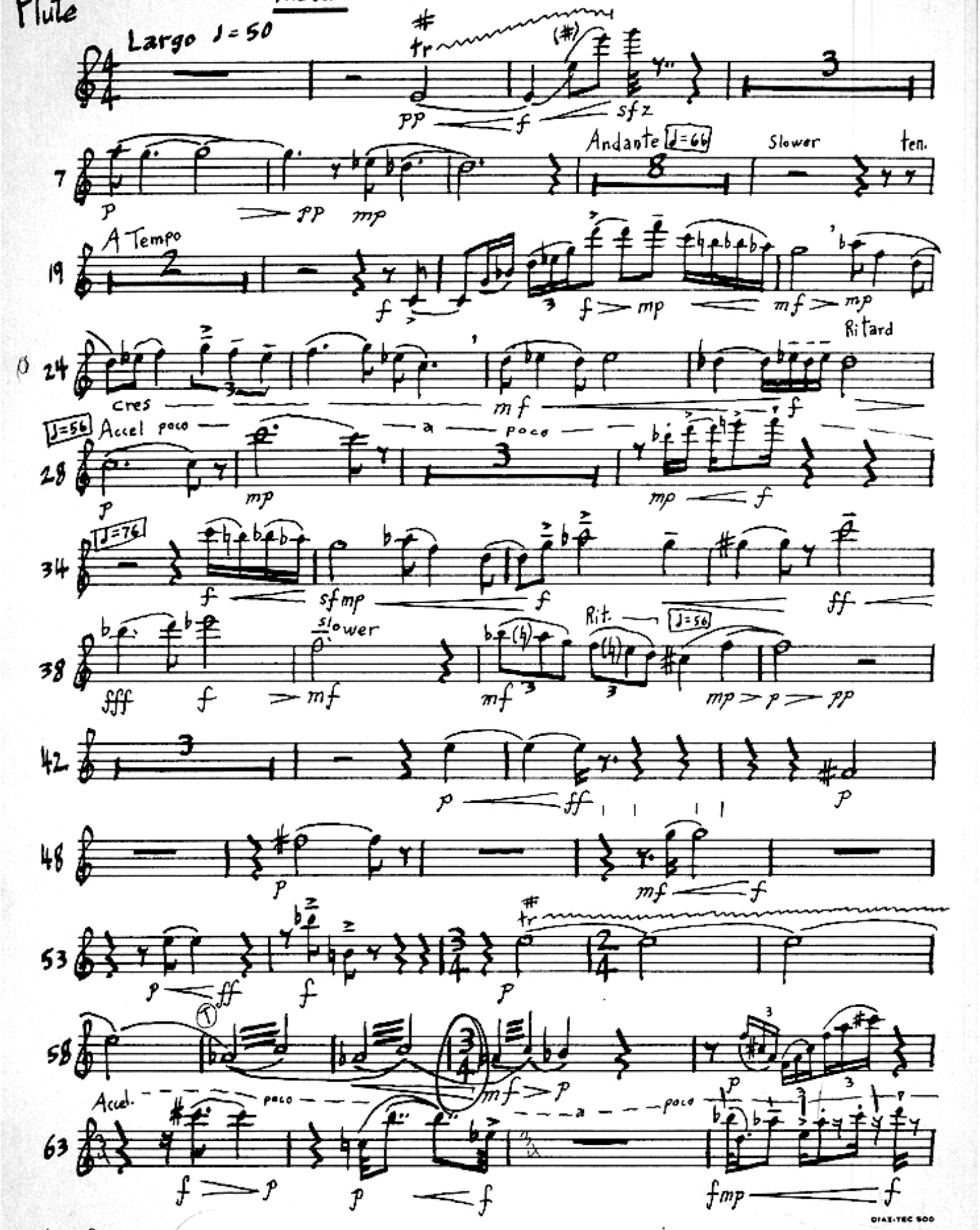
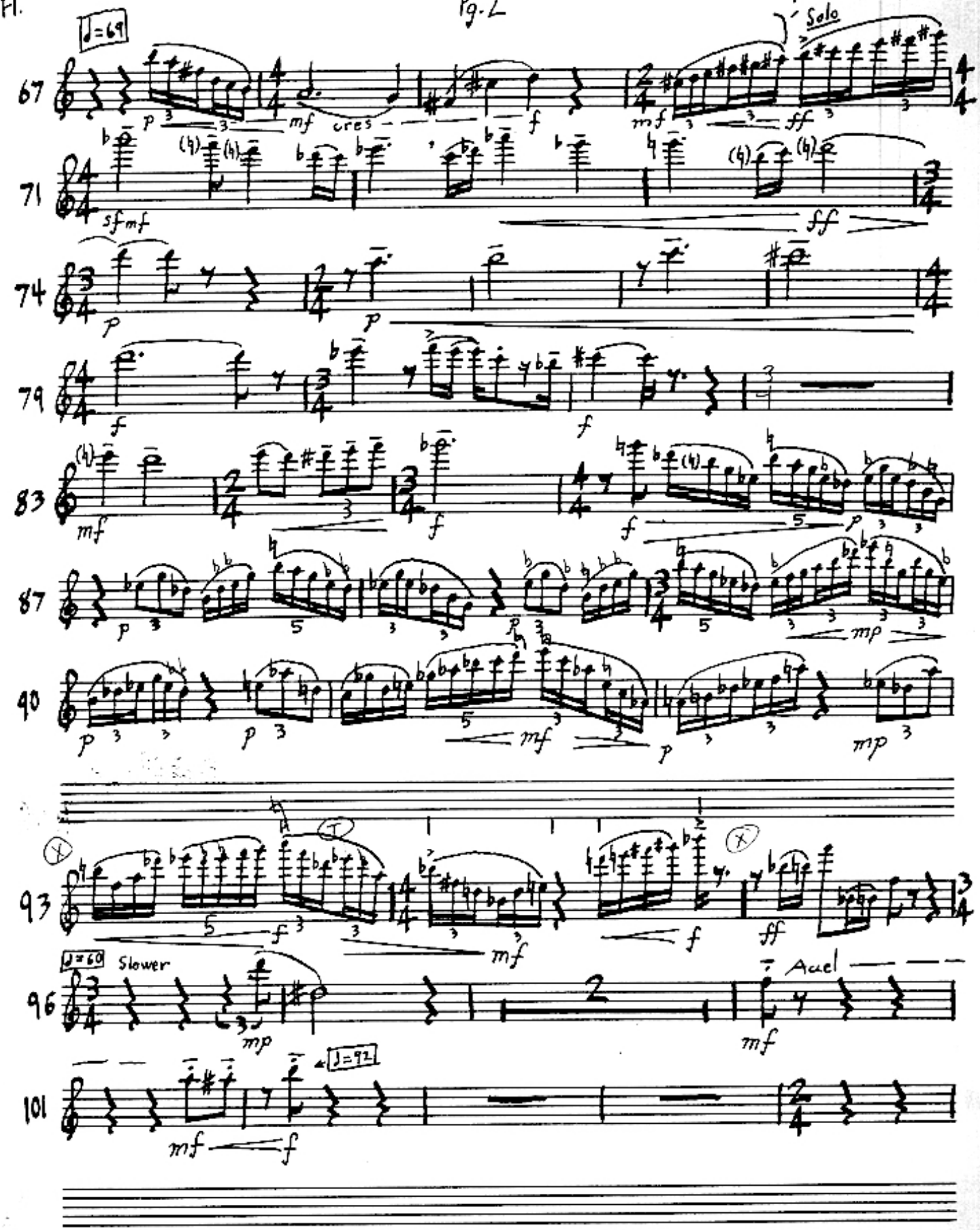
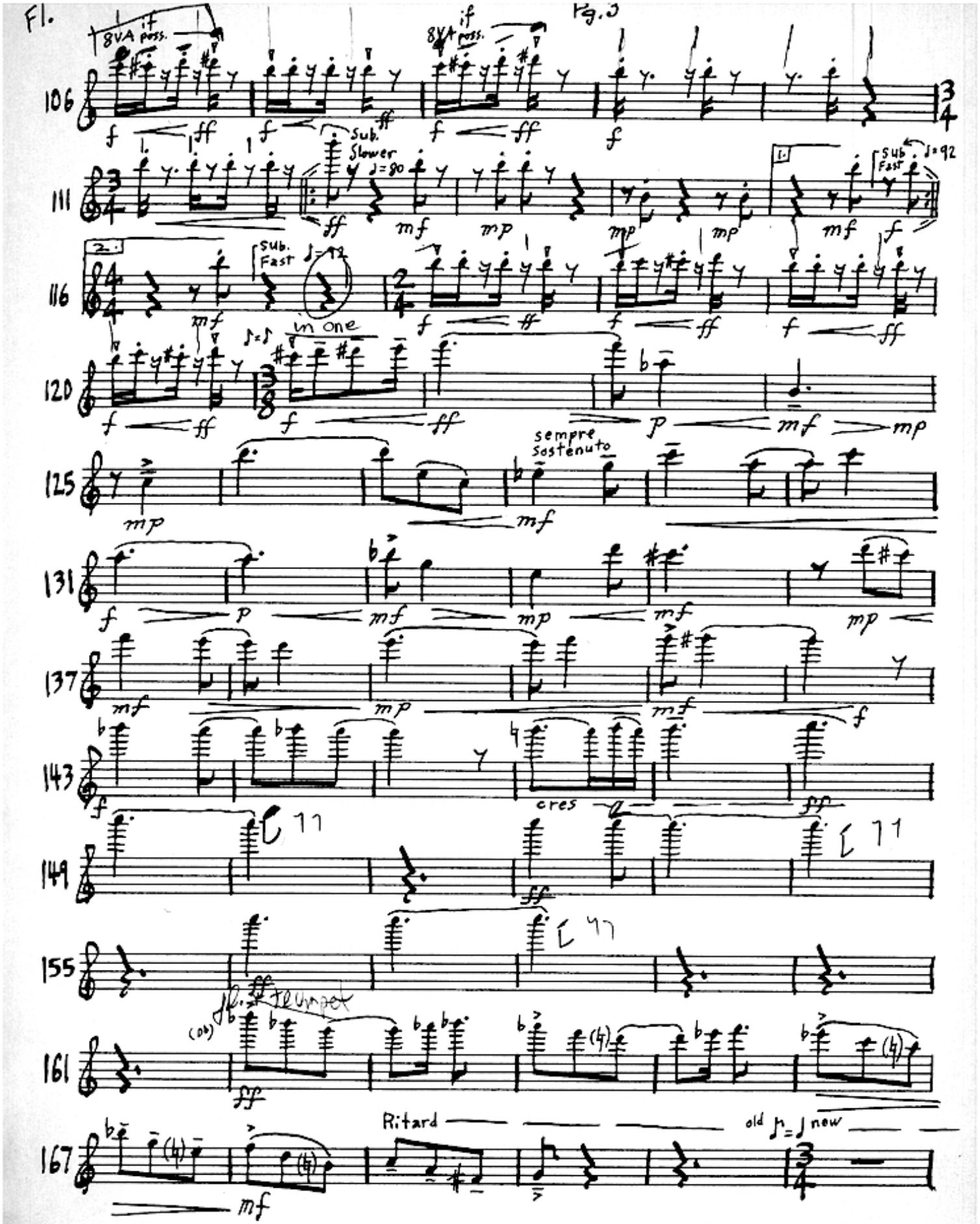
Flute

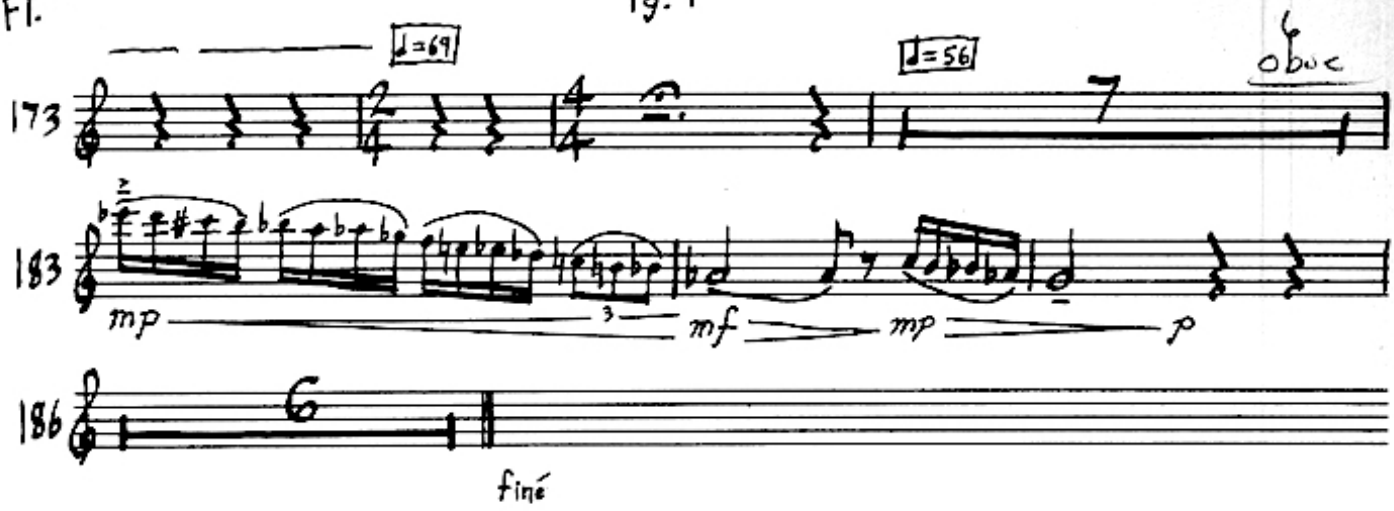
Hiatus




♩=69
Solo
cres
♩=60
Slower
Accel
♩=92


8VA if poss.
8VA if poss.
Sub. Slower ♩=80
Sub. Fast ♩=92
Sub. Fast ♩=92
in one
sempre sostenuto
cres
Ritard
old ♪=♩ new

Fl.



Oboe

Hiatus

Largo ♩=50

2

f

tr

p

ff

5

10 Andante ♩=66

6

COUNT

Slower

A Tempo

Slower

ten.

stringa

19 A Tempo

TUBA

p

mf

5

27 Ritard ♩=56

Accel poco a poco

p

mp

31 Accel more

♩=76

f

f

35

sfmp

mf

f

ff

f

39 Rit. ♩=56

mf

count

mp

p

pp

3

45

f mp

count

mf f

5

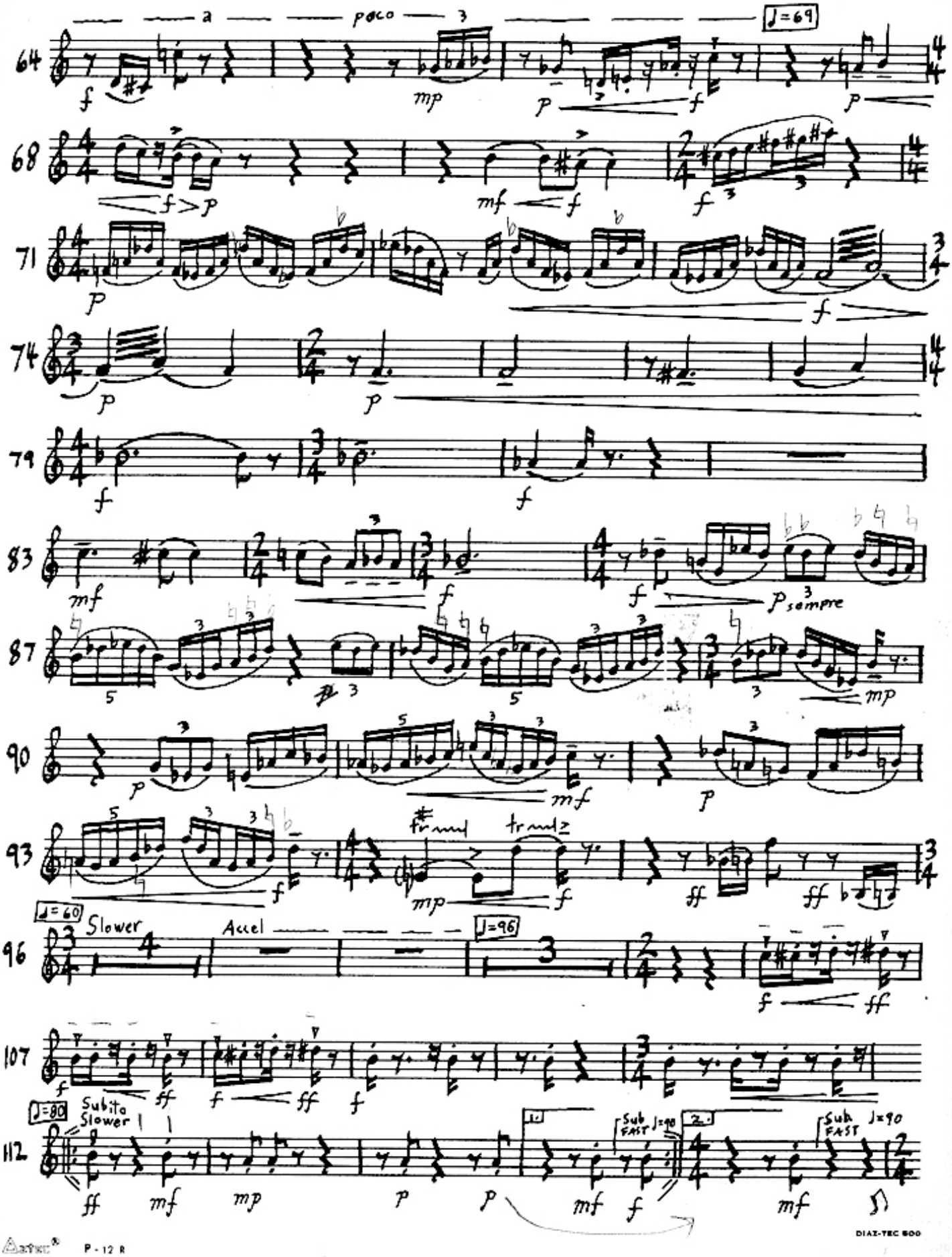
53

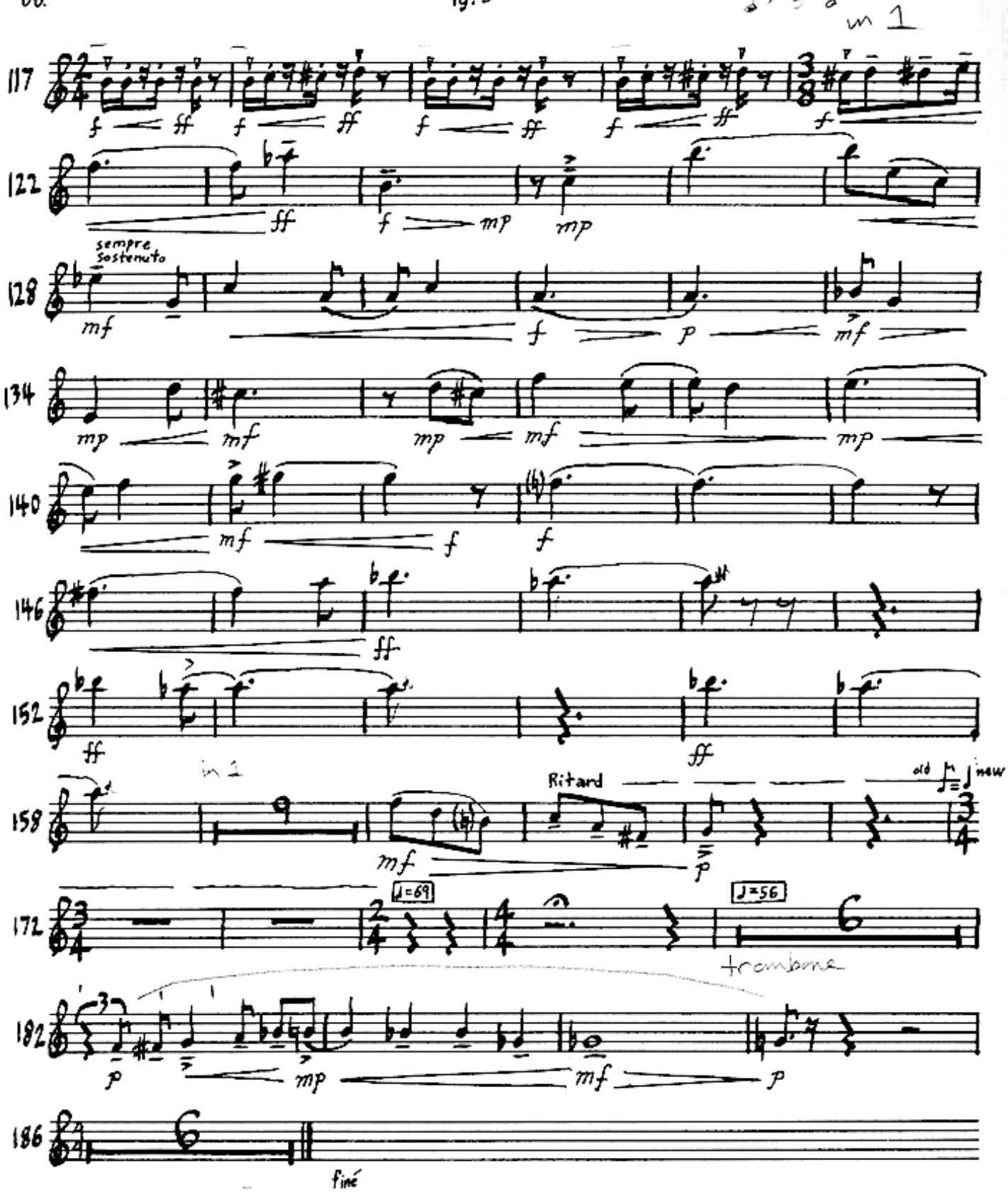
Accel poco

mp mf f

DONT WATCH

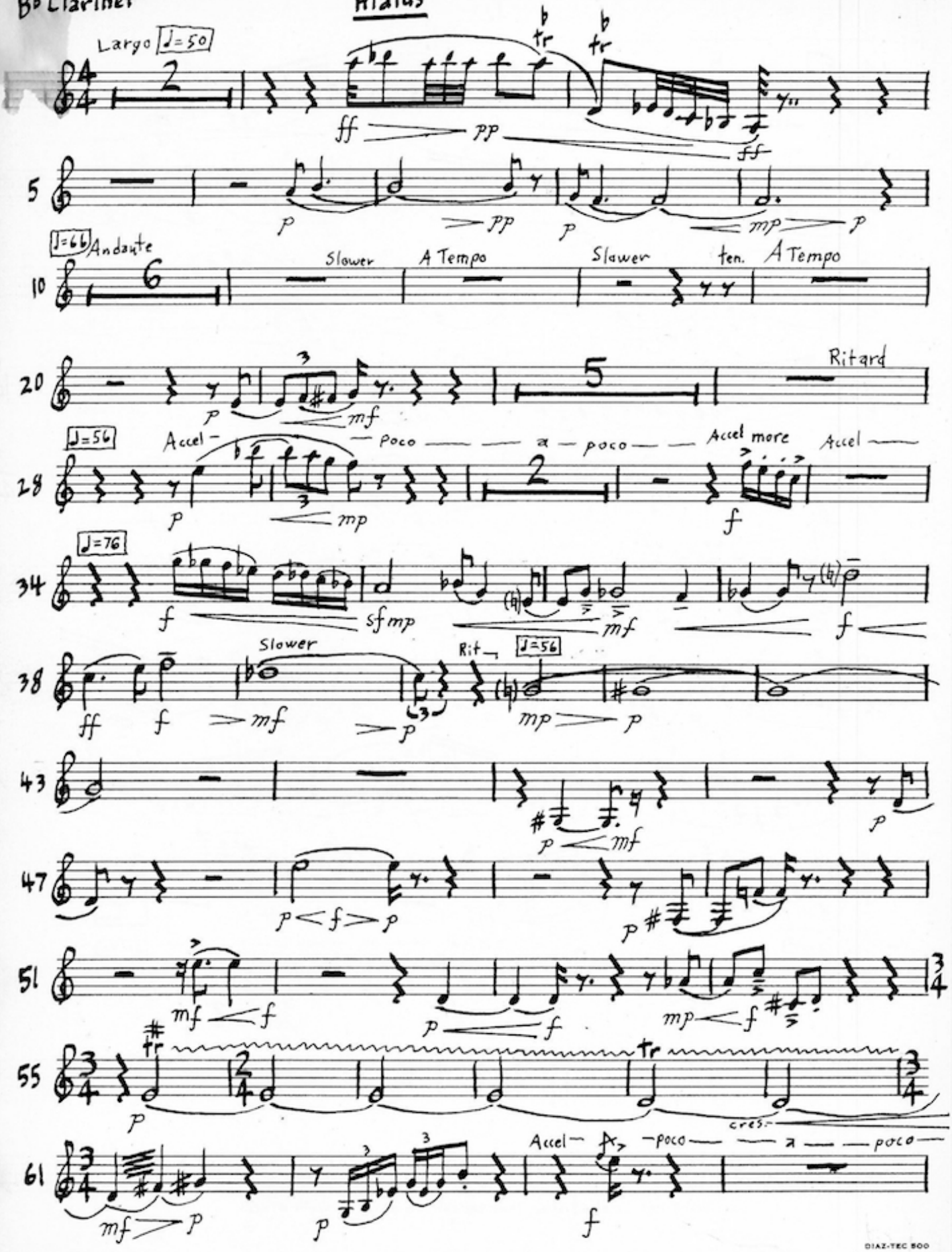
to Pg. 2


64
a
poco
3
♩=69
68
71
74
79
83
87
90
93
♩=60
Slower
Accel
♩=96
96
107
♩=80
Subito
Slower
112
1.
Sub
FAST
♩=90
2.
Sub
FAST
♩=90

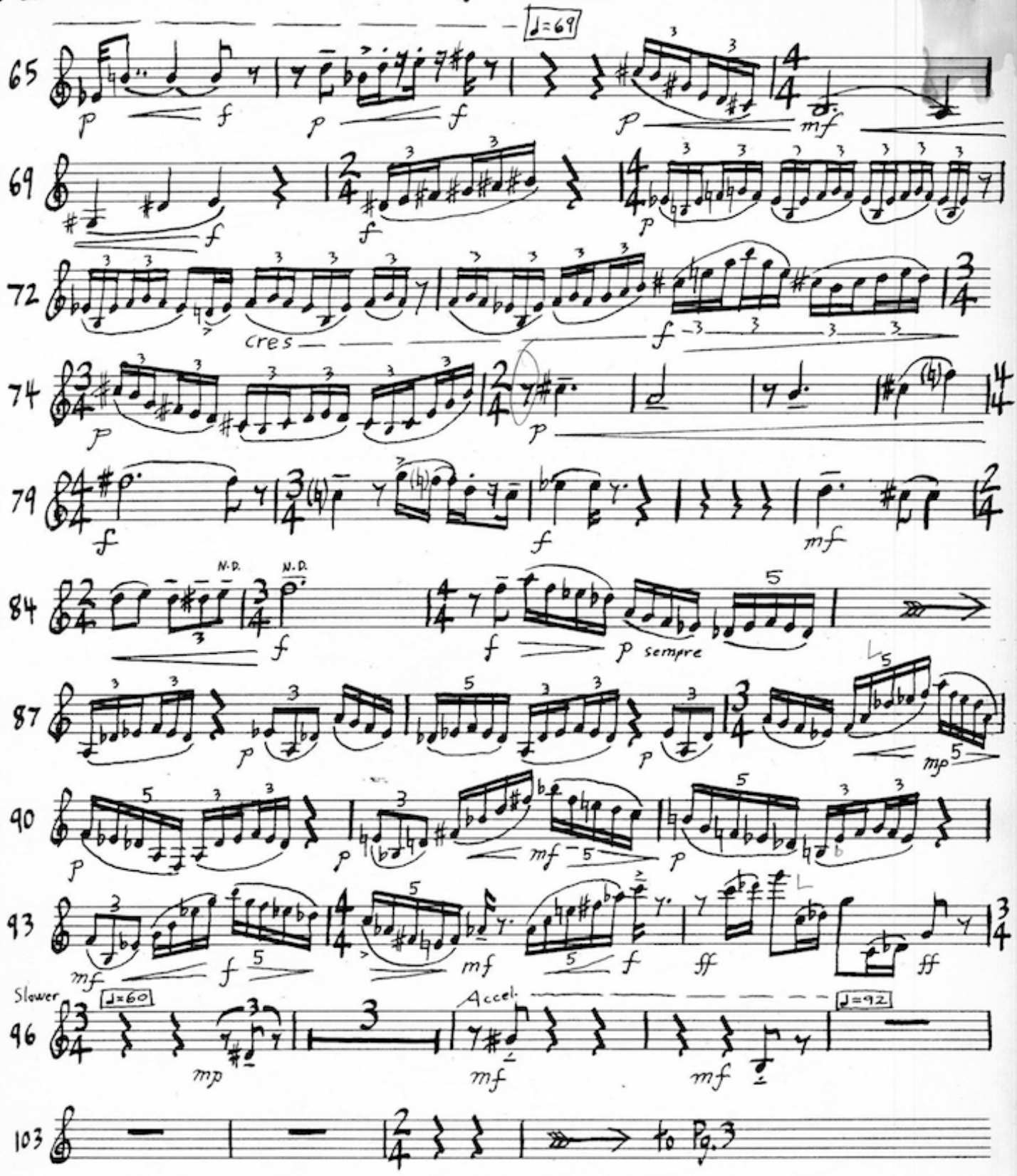

♪ = ♪ in 1
117
122
sempre sostenuto
128
134
140
146
152
in 1
158
Ritard
old ♩ = ♩ new
172
♩=69
♩=56
trombone
182
186
finé

Bb Clarinet

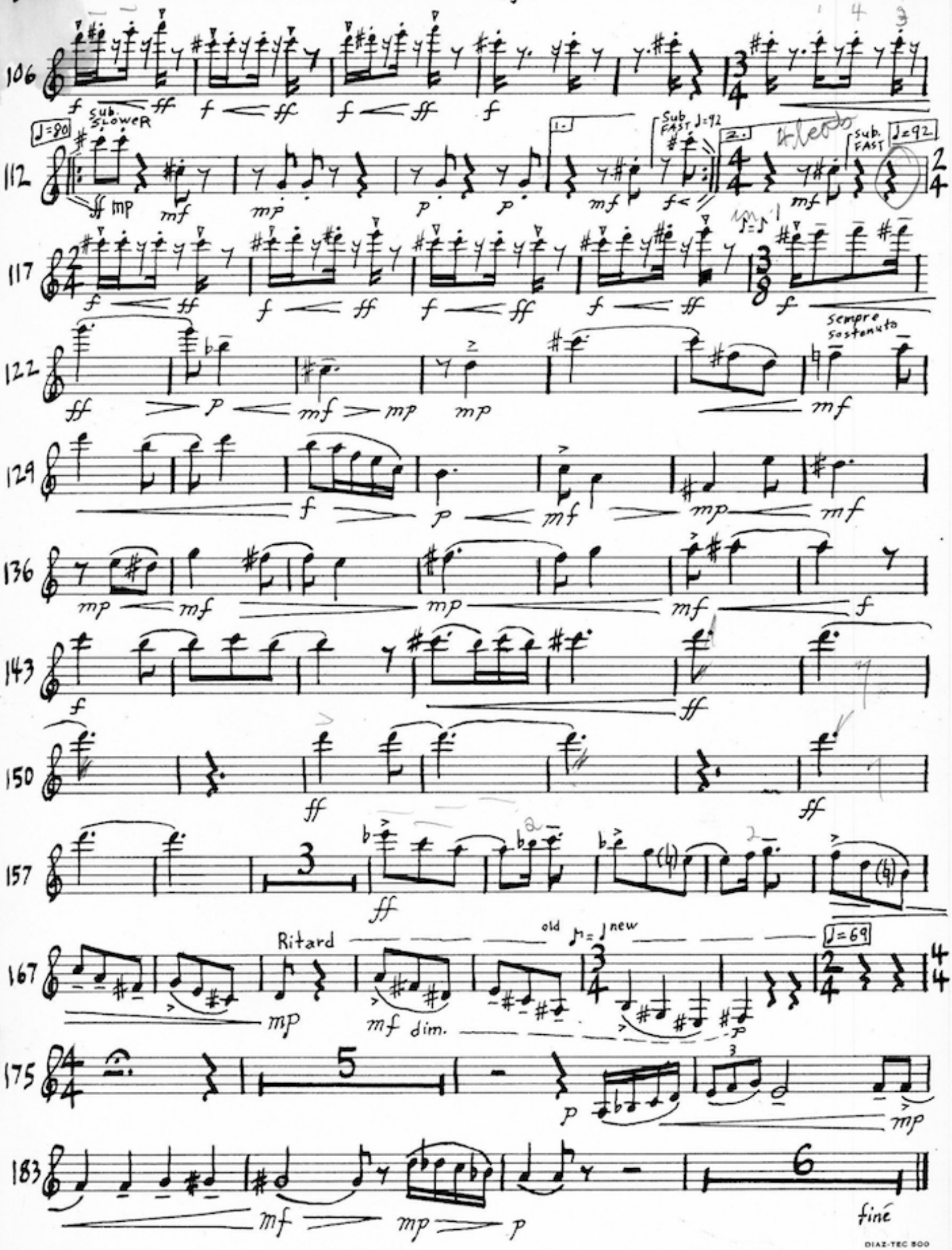
Hiatus



DIAZ-TEC 800

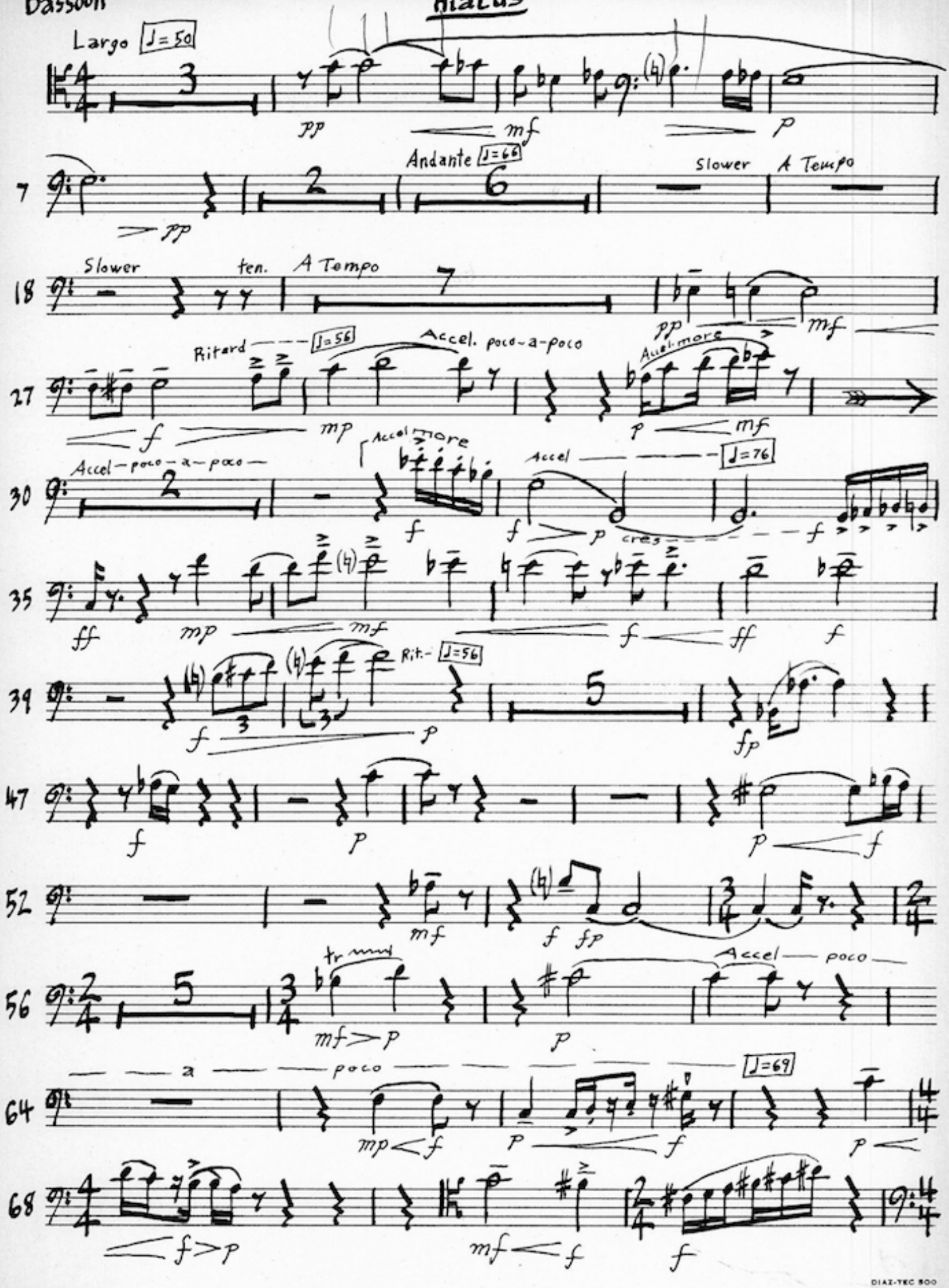


N.D. = not doubled, play loud enough to balance with others.

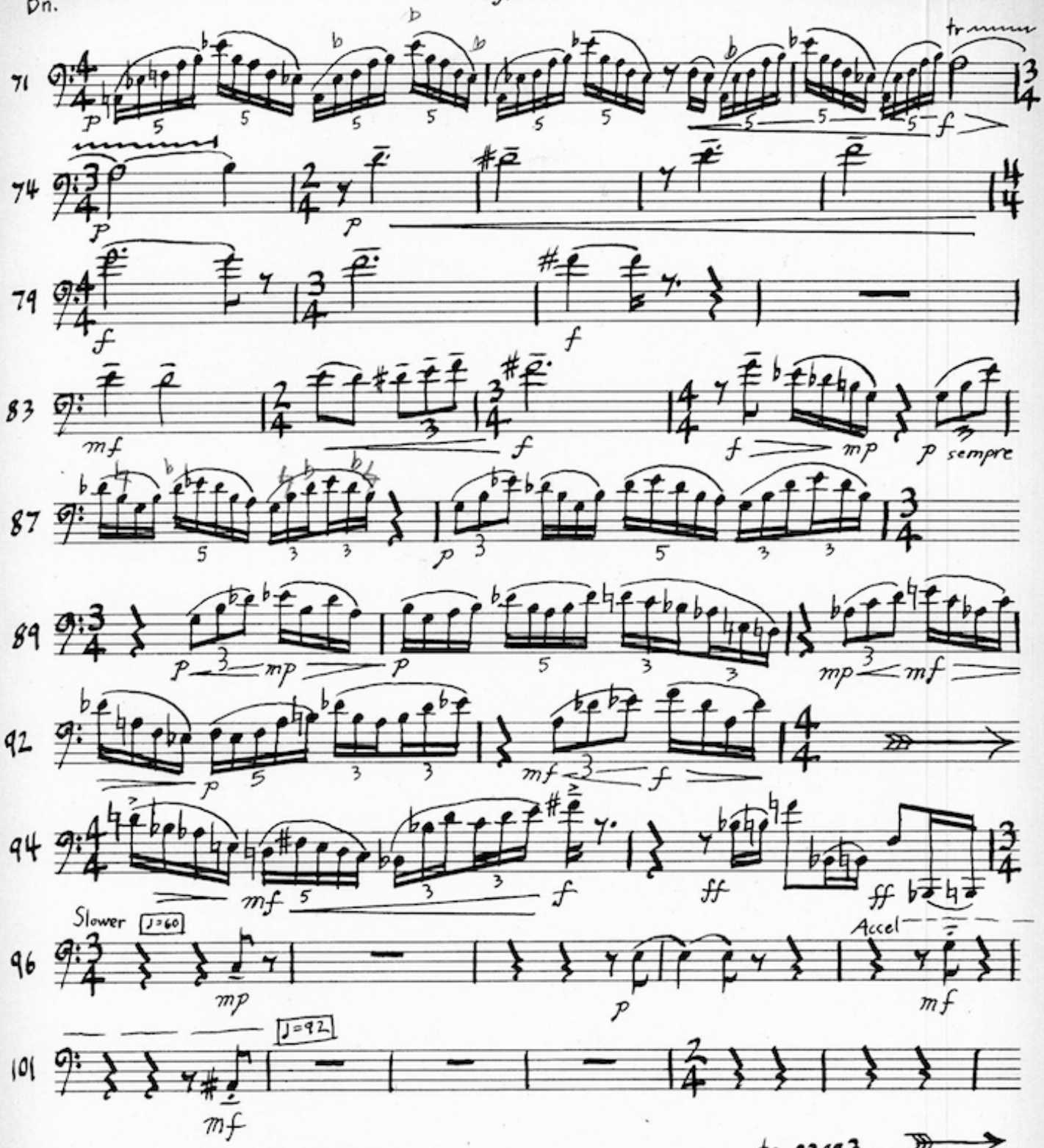

106
112
117
122
129
136
143
150
157
167
175
183
Sub. SLOWER
♩=80
Sub FAST ♩=92
Sub. FAST
♩=92
Sempre sostenuto
Ritard
old
new
♩=69
dim.
finé

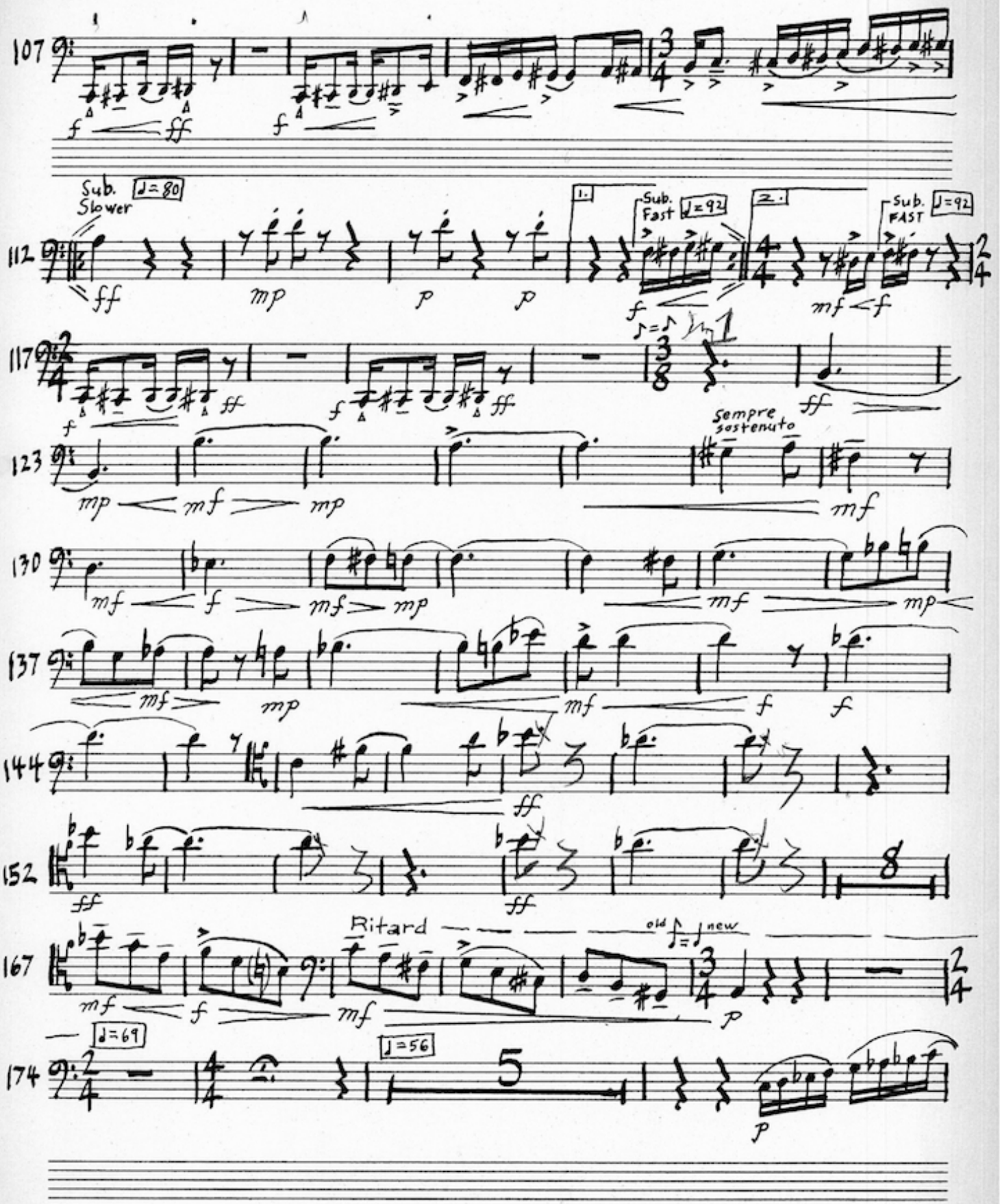
Bassoon

Hiatus

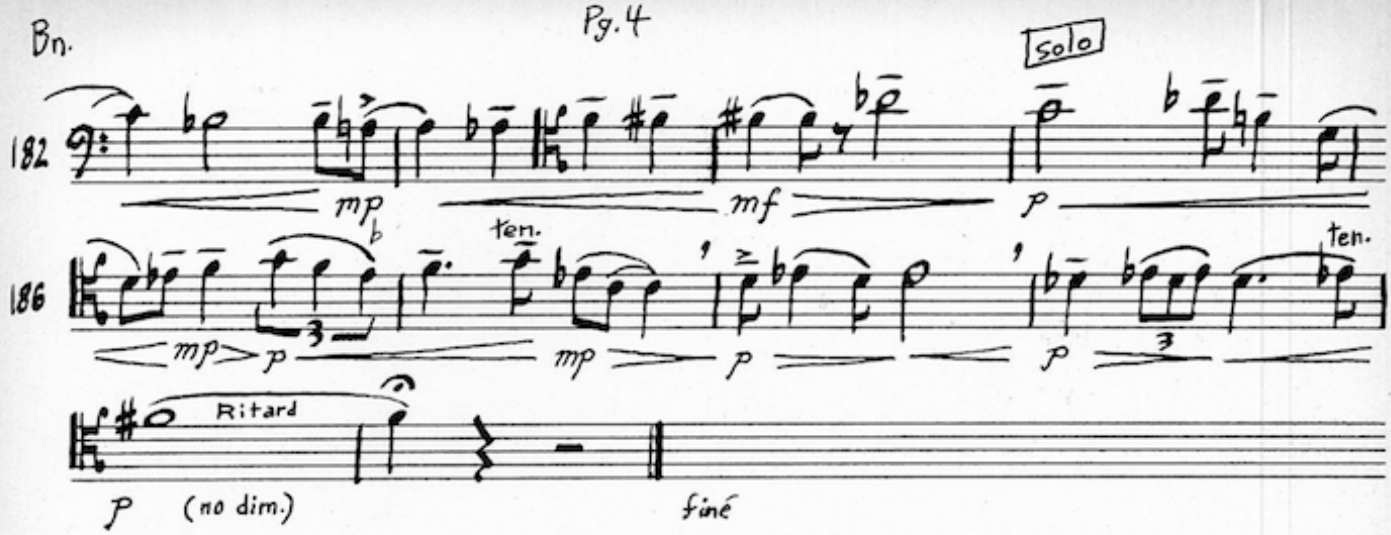


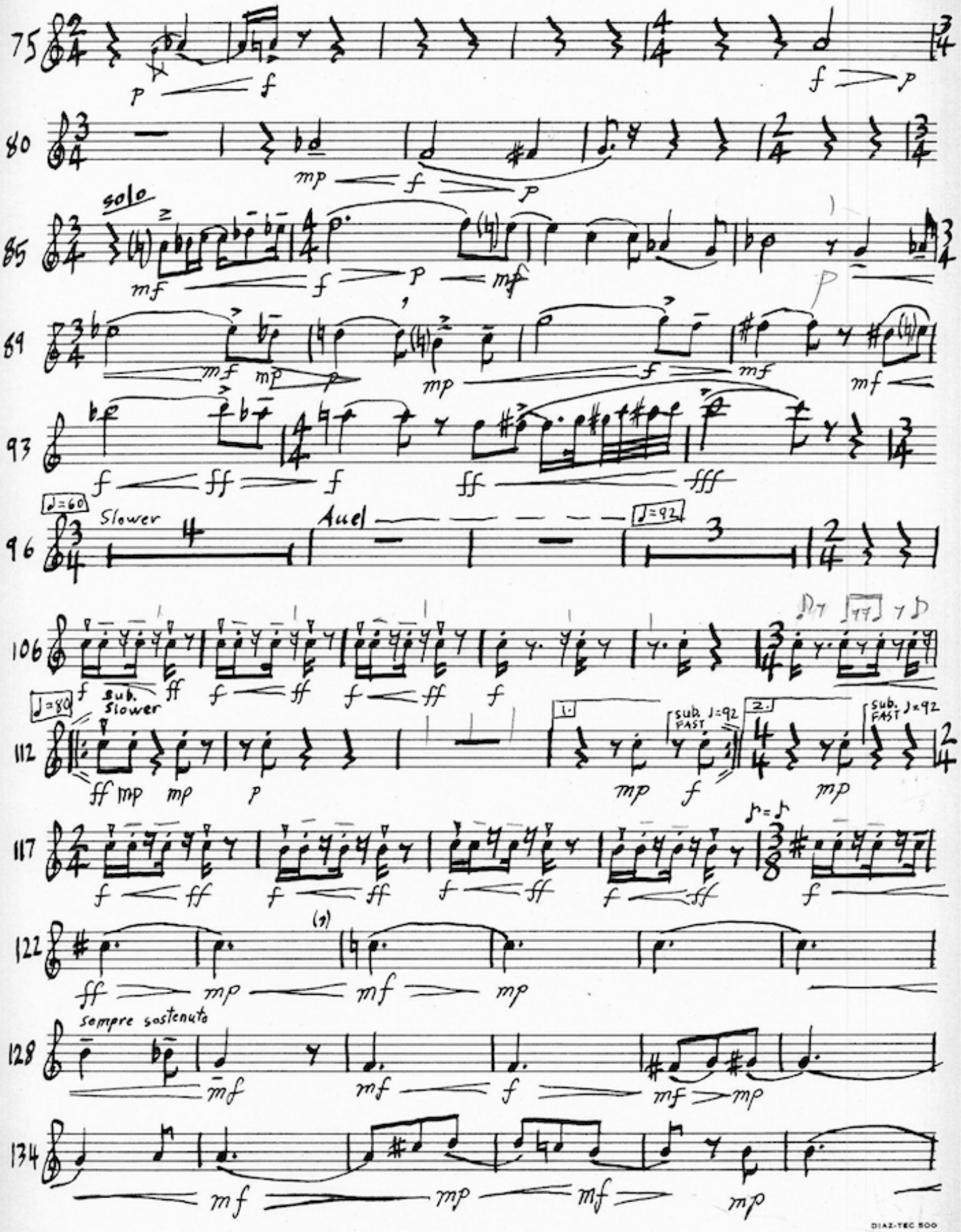
Bn.

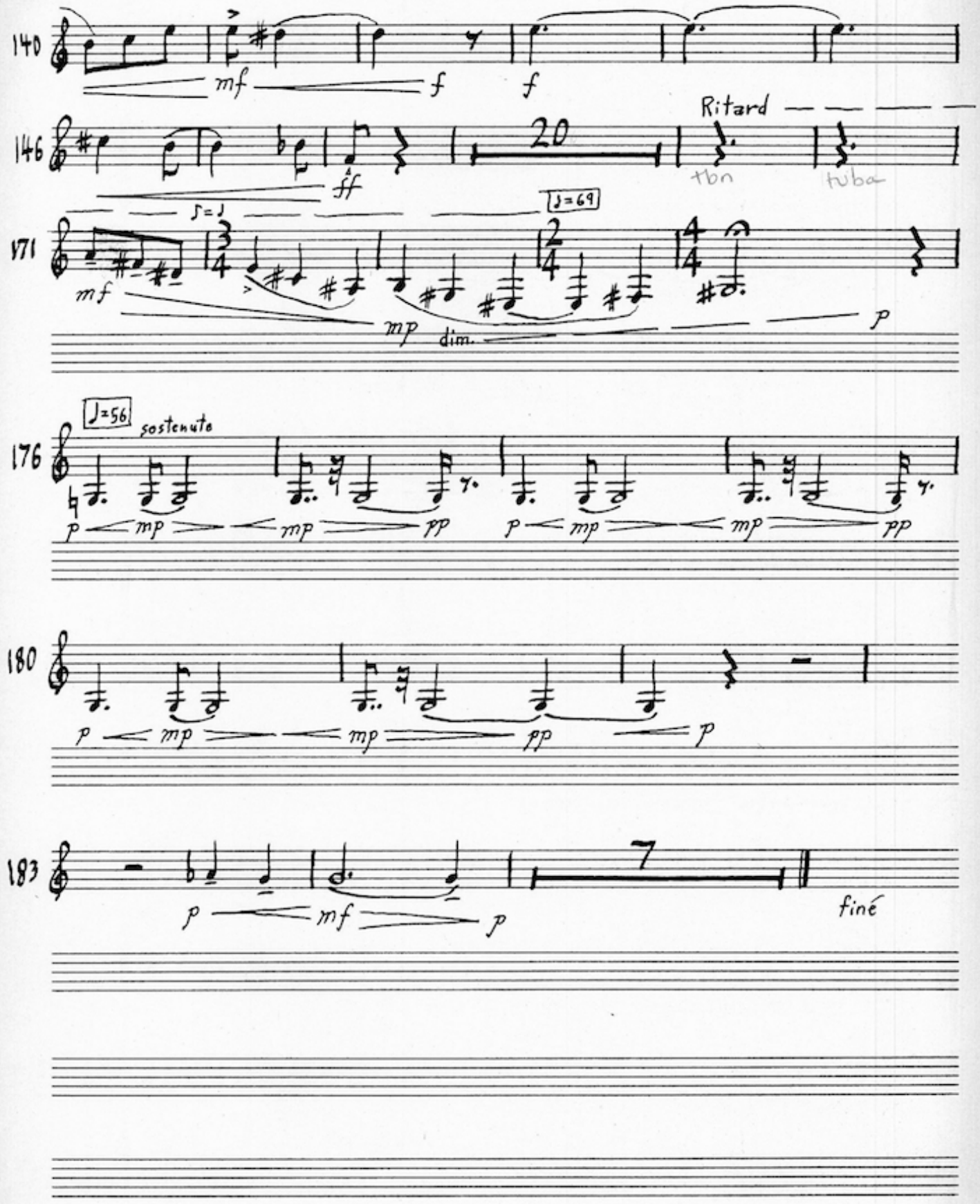



107
112
Sub. Slower ♩=80
Sub. Fast ♩=92
Sub. FAST ♩=92
1.
2.
117
123
Sempre sostenuto
130
137
144
152
167
Ritard
old ♪=♩ new
174
♩=69
♩=56

Bn.




75
p
f
f
p
80
mp
f
p
85
solo
mf
f
p
mf
89
mf
mp
p
mp
f
mf
mf
93
f
ff
f
ff
fff
96
♩=60
Slower
Accel
♩=92
106
f
sub. slower
ff
f
ff
f
ff
f
112
♩=80
ff
mp
mp
p
1.
mp
sub. FAST ♩=92
f
2.
mp
sub. FAST ♩=92
117
f
ff
f
ff
f
ff
f
ff
f
122
ff
mp
mf
mp
sempre sostenuto
128
mf
mf
f
mf
mp
134
mf
mp
mf
mp


140
mf
f
f
146
20
Ritard
ff
tbn
tuba
171
♪=♩
♩=69
mf
mp
dim.
p
176
♩=56
sostenuto
p
mp
mp
pp
p
mp
mp
pp
180
p
mp
mp
pp
p
183
7
p
mf
p
fine

B♭ Trumpet

Hiatus by L. McClure

Largo ♩=50

mf

8

Andante ♩=66

6

Slower

A Tempo

18 Slower ten. A Tempo

p mf

5

27 Ritard ♩=56 Accel – poco – a – poco

p mf p

32 Marcato Accel. more – – Accel ♩=76

mp mf p f ff

36

mp mf f mp

40 Rit ♩=56

14

cup mute → solo

p

57

mp p mf p

62 stay muted Accel. poco a poco senza sordino

p mp

67 ♩=69

mp mf f

71

pp mf

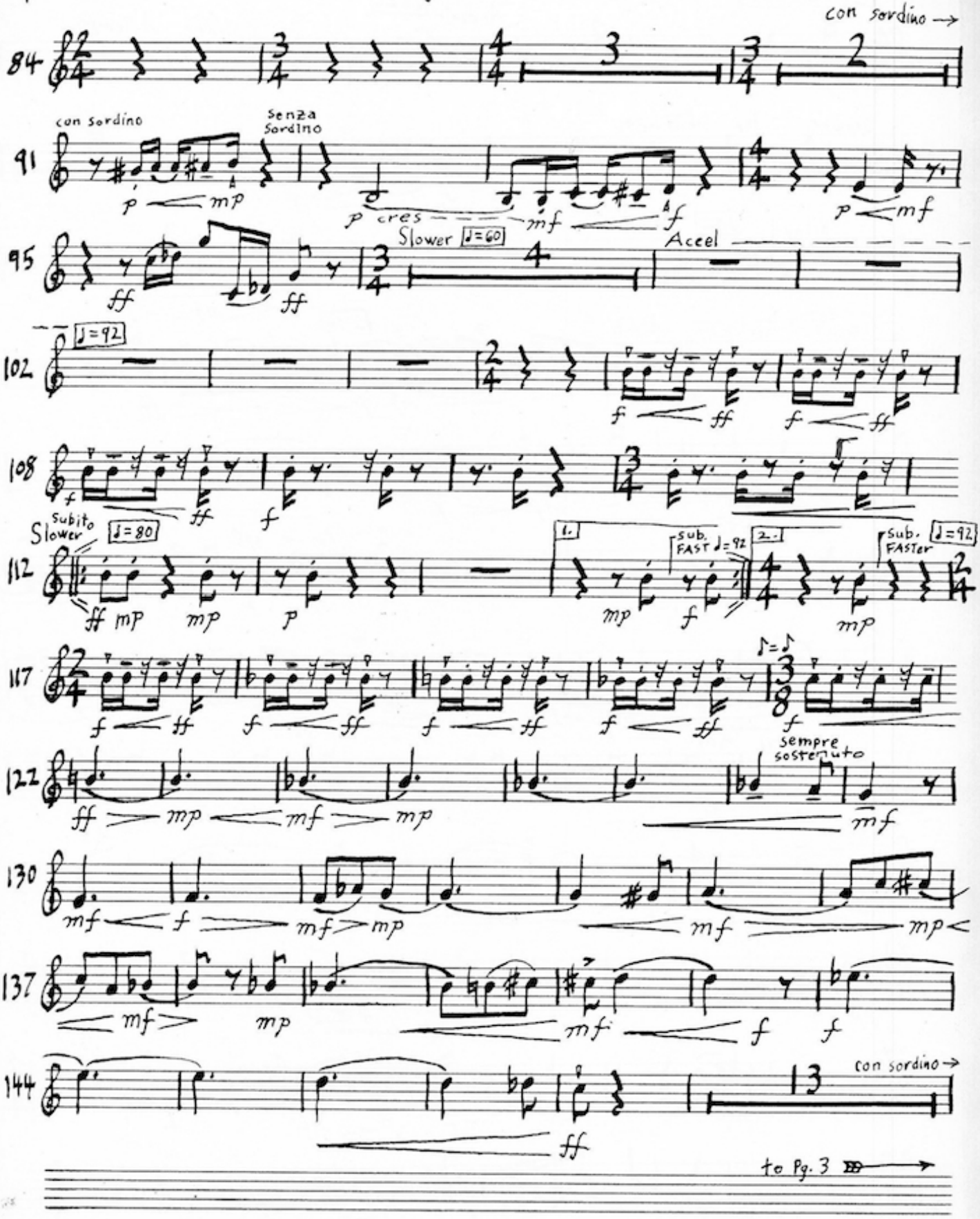
75

mp mp mf p mf poco f

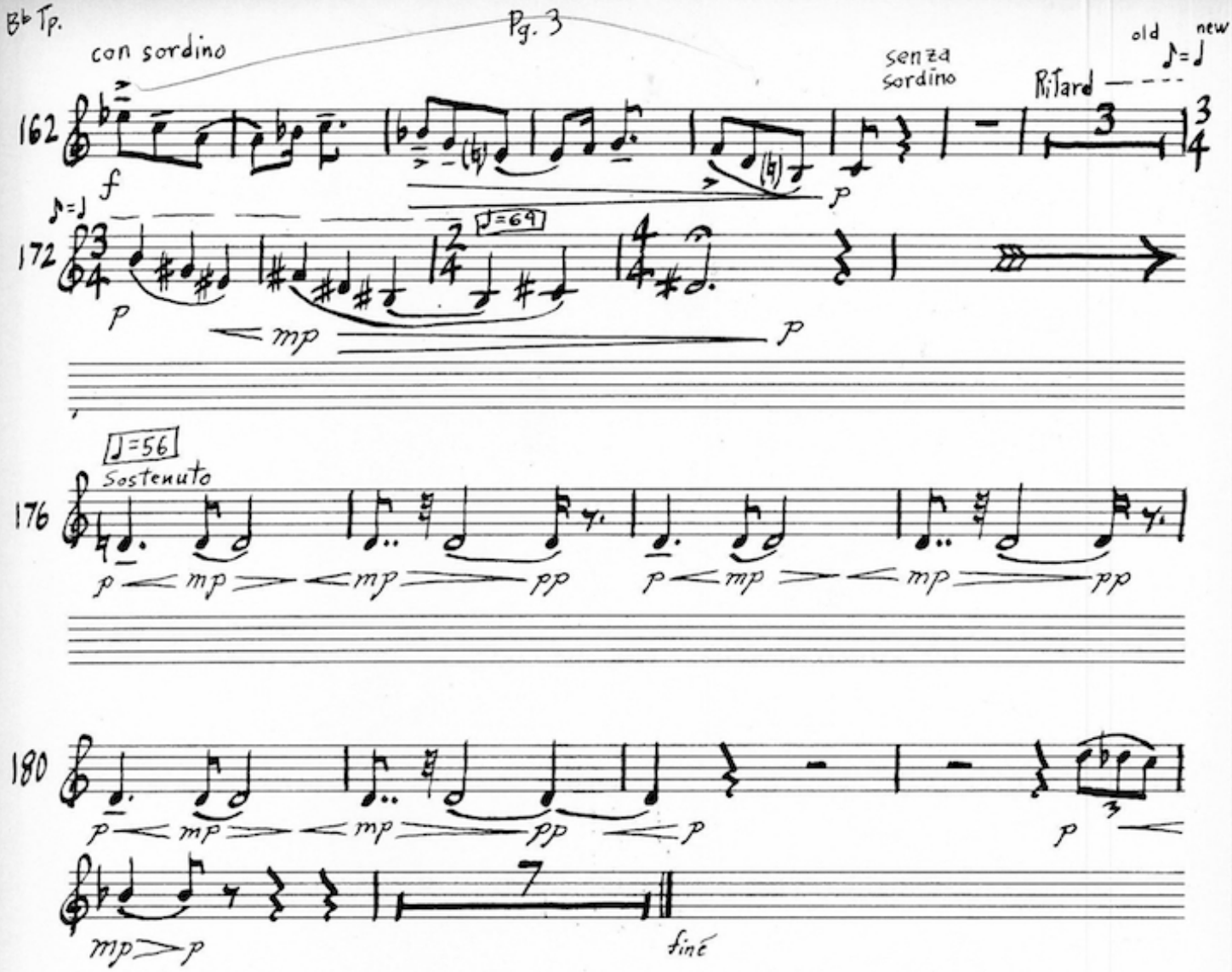
80

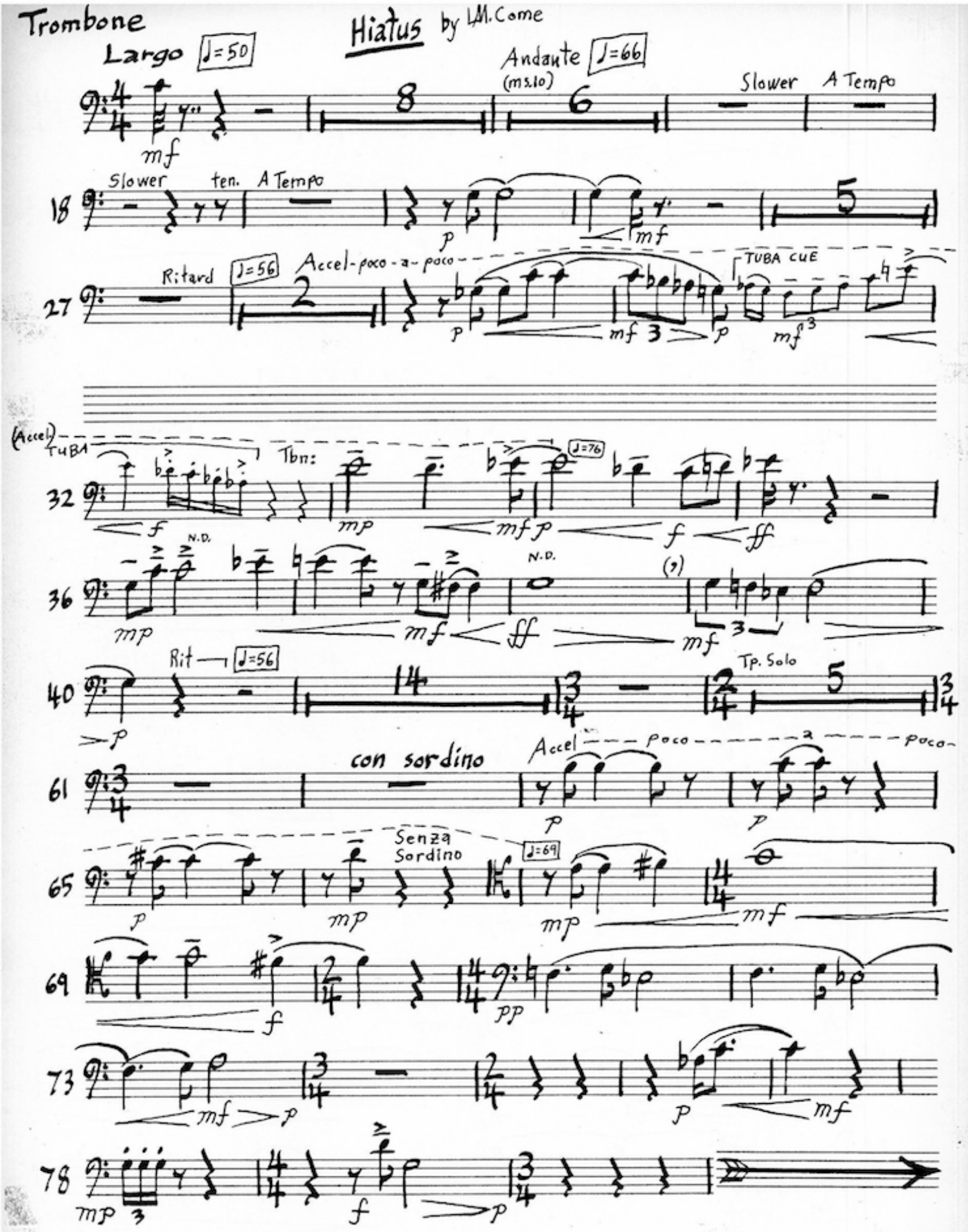
mp f p

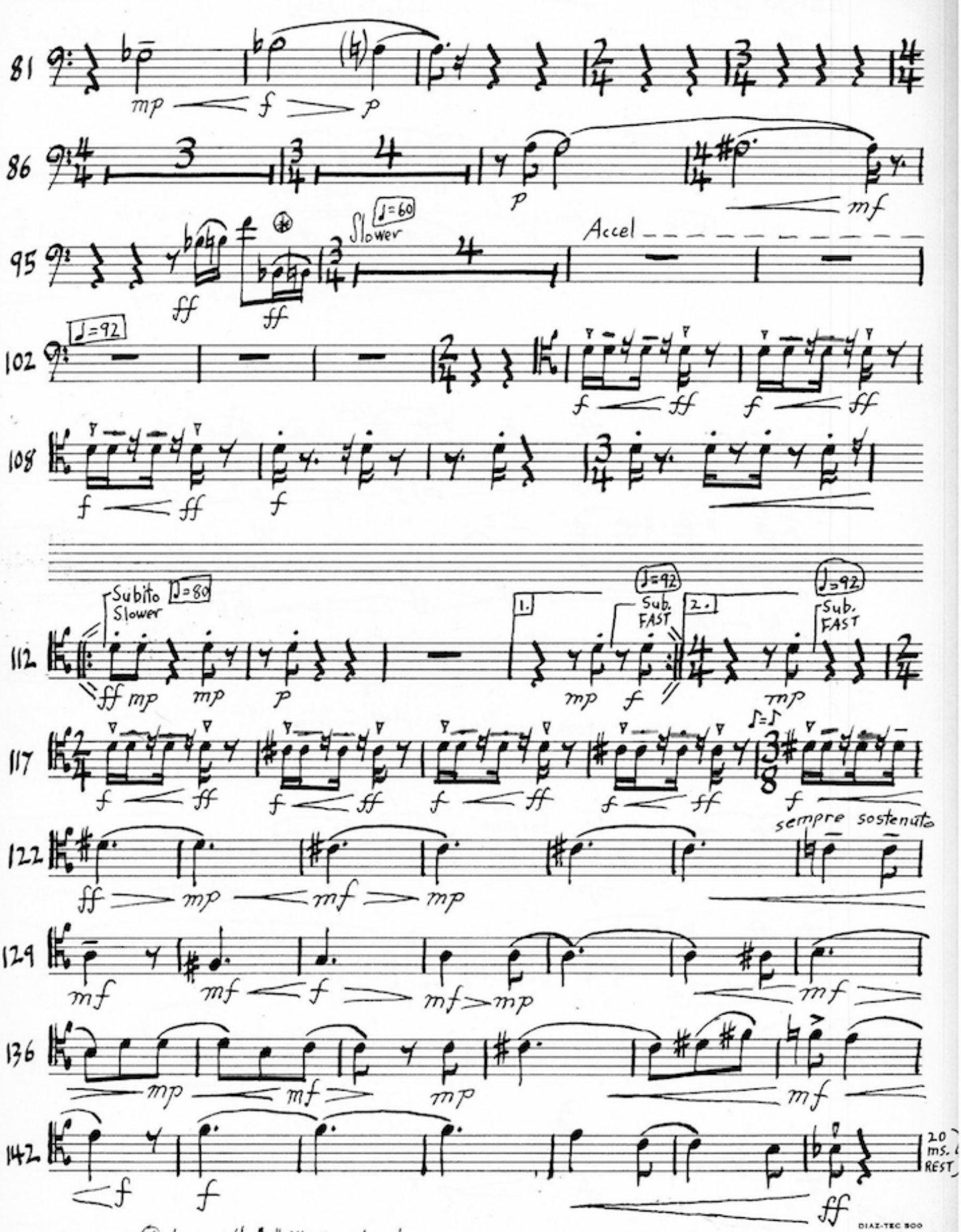
DIAZ-TEC 800


con sordino →
84
con Sordino
Senza Sordino
91
p mp
p cres mf f
p mf
Slower ♩=60
Accel
95
ff ff
♩=92
102
f ff
f ff
108
f ff
f
Subito Slower
♩=80
112
ff mp mp p
1.
sub. FAST ♩=92
mp f
2.
Sub. FASTer ♩=92
mp
117
f ff
f ff
f ff
f ff
♪=♪
f
sempre sostenuto
122
ff mp mf mp
mf
130
mf f mf mp
mf
mp
137
mf
mp
mf
f
f
144
con sordino →
ff

to Pg. 3

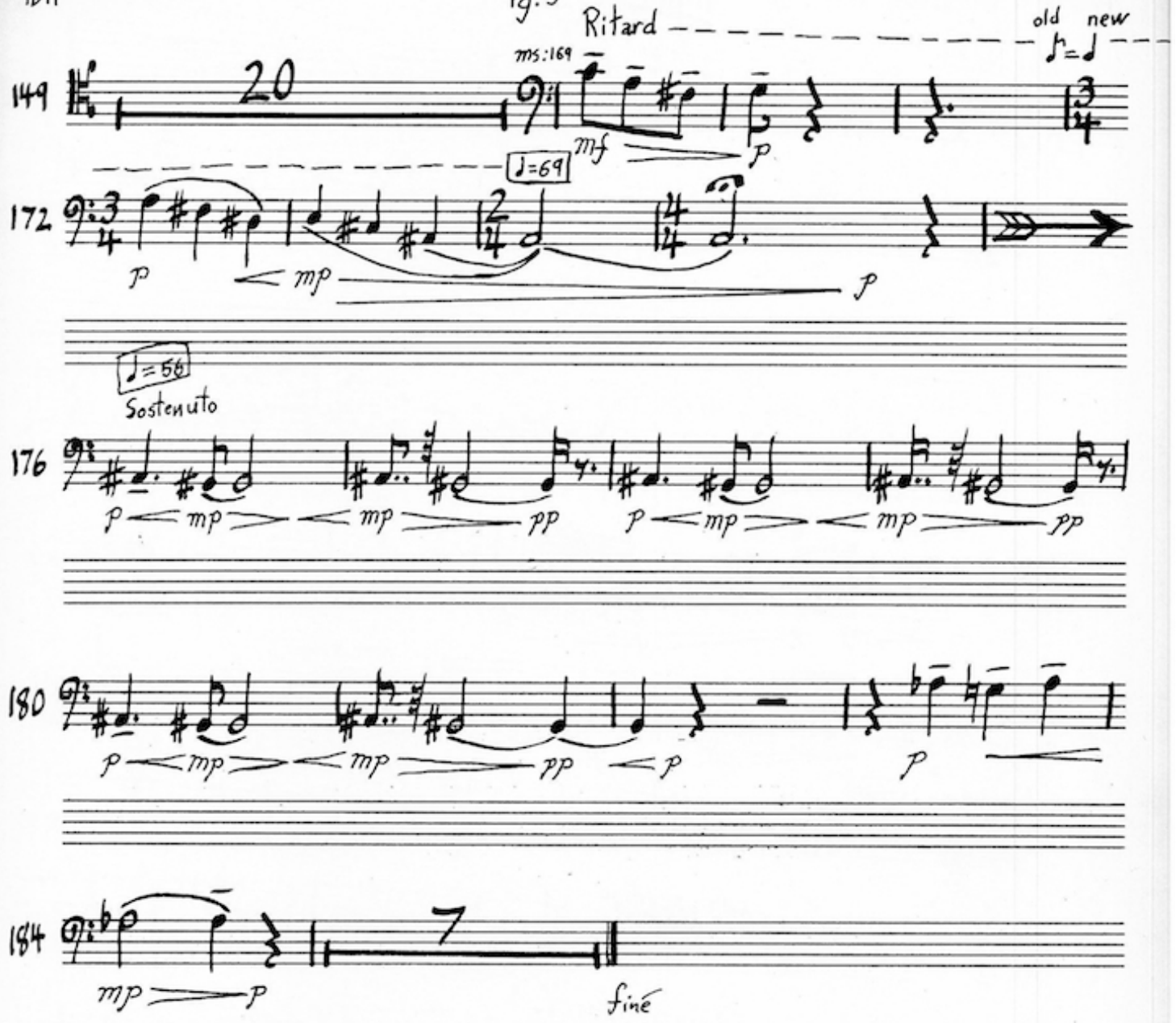

Bb Tp.
Pg. 3
con sordino
senza sordino
Ritard
old
new
162
f
p
172
♪=69
p
mp
p
176
♩=56
Sostenuto
p
mp
mp
pp
p
mp
mp
pp
180
p
mp
mp
pp
p
p
mp
p
7
finé


Trombone
Largo ♩=50
Hiatus by L.M. Come
Andante (ms.10) ♩=66
Slower
A Tempo
18
Slower
ten.
A Tempo
27
Ritard
♩=56
Accel-poco-a-poco
TUBA CUE
(Accel)
TUBA
Tbn:
♩=76
32
N.D.
36
(7)
40
Rit
♩=56
Tp. Solo
61
con sordino
Accel poco
Senza Sordino
65
♩=69
69
73
78
DIAZ-TEC 500
P-12 R



P-12 R ✱ play with "F" Attachment only.

DIAZ-TEC 800


Ritard
old new
149
20
ms:169
mf
p
♩=69
172
p
mp
p
♩=56
Sostenuto
176
p mp mp pp p mp mp pp
180
p mp mp pp p
p
184
7
mp p
fine

Tuba

Hiatus

by Lee McClave

Largo ♩=50

mf

Andante ♩=66

Slower

A Tempo

18 Slower ten. A Tempo

p

mf

27 Rit. ♩=56 Accel — poco-a-poco — solo — Marcato — [Accelmore]

mf

f

33 Accel — ♩=76

mp

mf

p

f

ff

mf

37

f

ff

f

mf

mp

40 Rit — ♩=56

61 con sordino Accel — poco — a — poco —

p

65 Senza Sordino ♩=69

mp

mp

mf

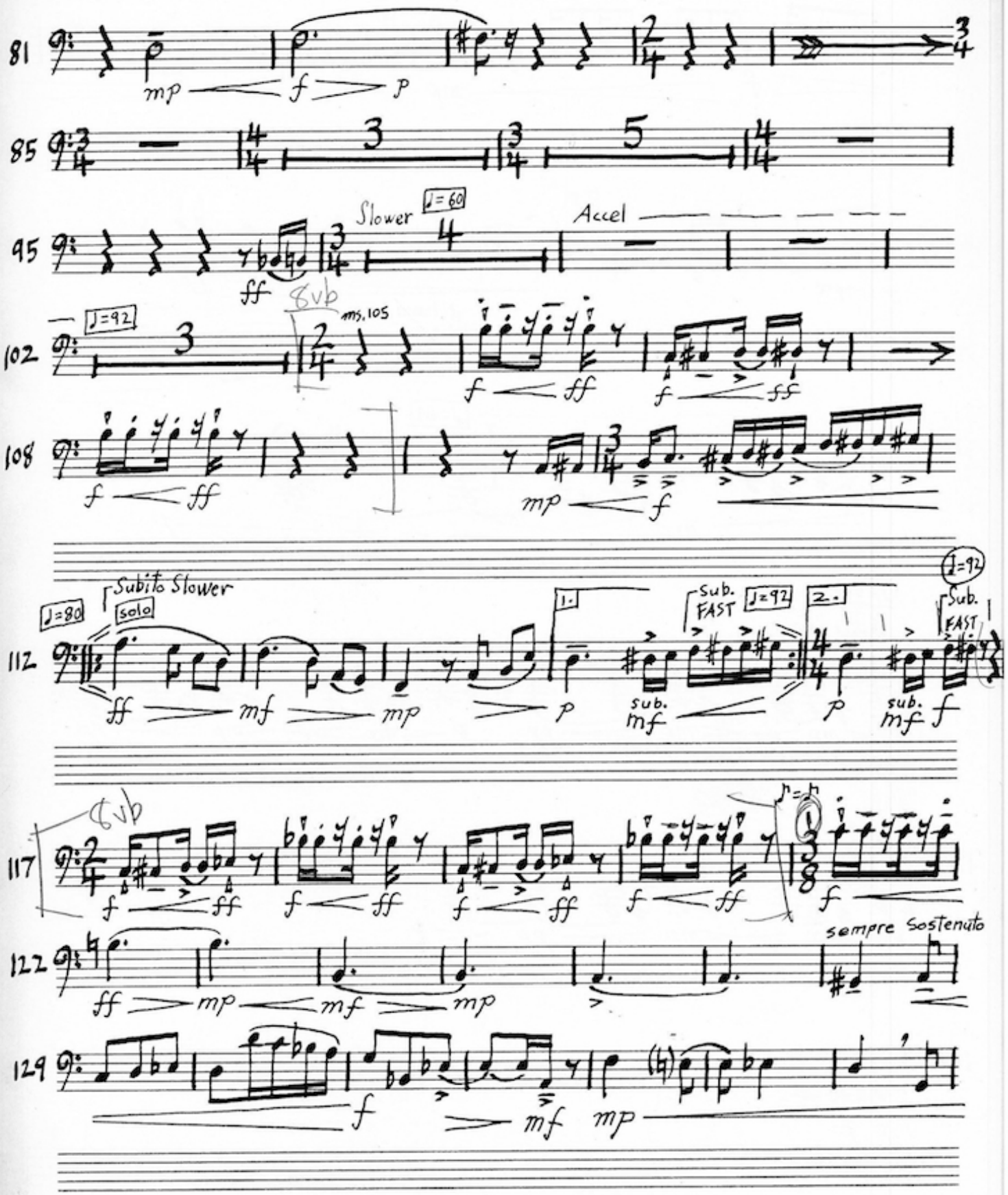
69

f

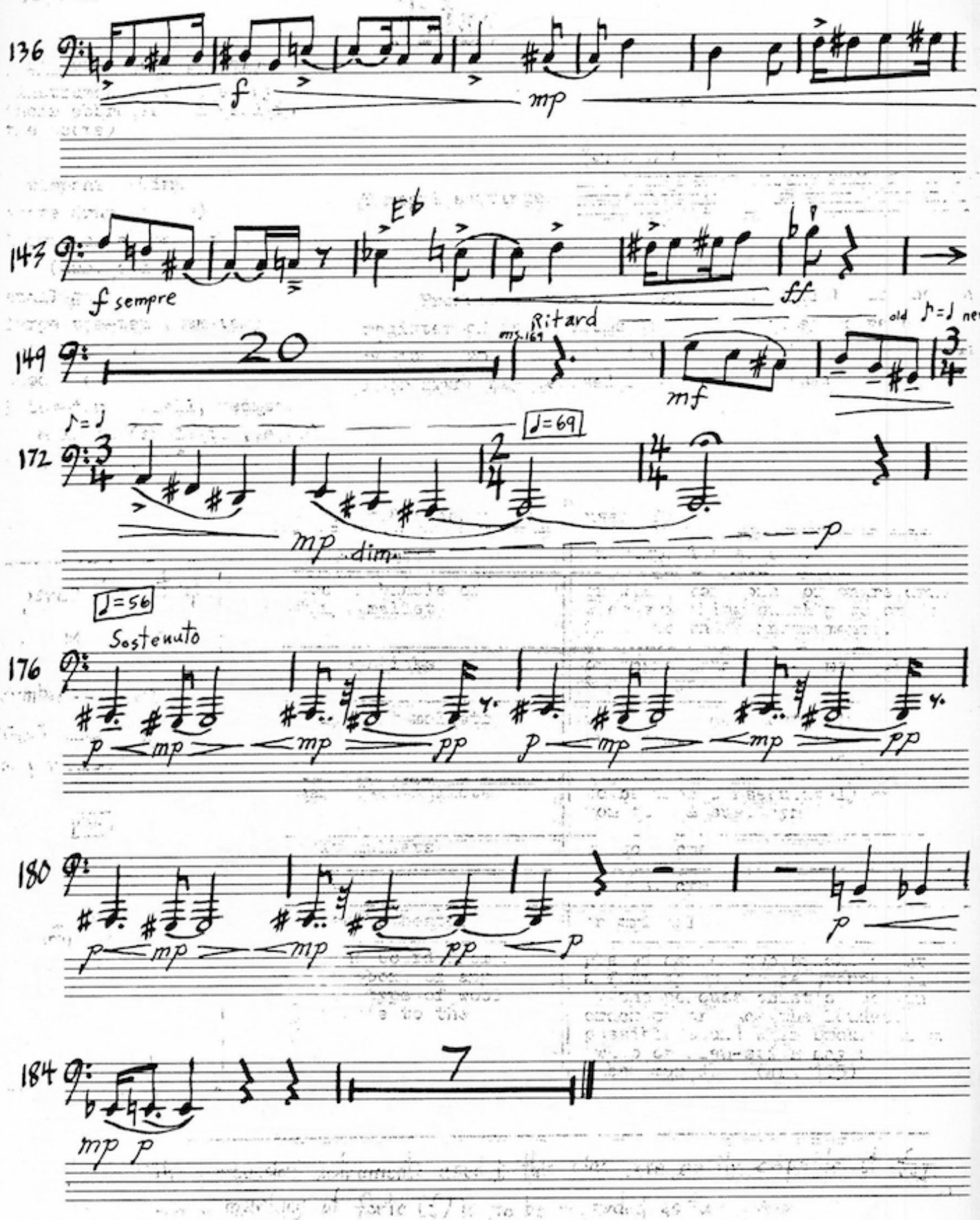
74

f

p


81
mp
f
p
85
3
5
95
Slower
♩=60
Accel
ff
8vb
ms. 105
102
♩=92
3
f
ff
f
ff
108
f
ff
mp
f
112
♩=80
Subito Slower
solo
ff
mf
mp
p
1.
sub.
mf
Sub.
FAST
♩=92
2.
p
sub.
mf
Sub.
FAST
♩=92
117
8vb
f
ff
f
ff
f
ff
f
ff
f
122
ff
mp
mf
mp
sempre Sostenuto
129
f
mf
mp

Tuba


136
f
mp
143
Eb
f sempre
ff
149
20
ms. 169
Ritard
old ♪=♩ new
mf
172
♪=♩
♩=69
mp dim.
p
♩=56
Sostenuto
176
180
184
7
mp p

Percussion

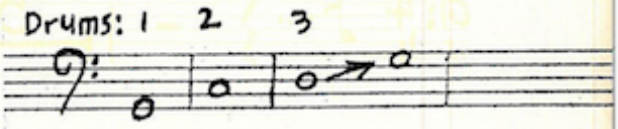
Hiatus

Percussion (one player)

(instruments followed by their abbreviation used in the score)

3 timpani* (Timp.)
snare drum (snare)
large suspended cymbal (sus. cym.)
small gong
large tam-tam (tam-tam)
triangle (△)
wood block (W.B.)
3 tom-toms: small, medium, & large (small tom, etc.)
thin pine board⊛

Timpani settings:



Preferably the D, C, and low G will be in the low register of their drums, and the drum sounding D will be re-tuned up to G while the percussionist is not playing. Four drums may be used instead of re-tuning.

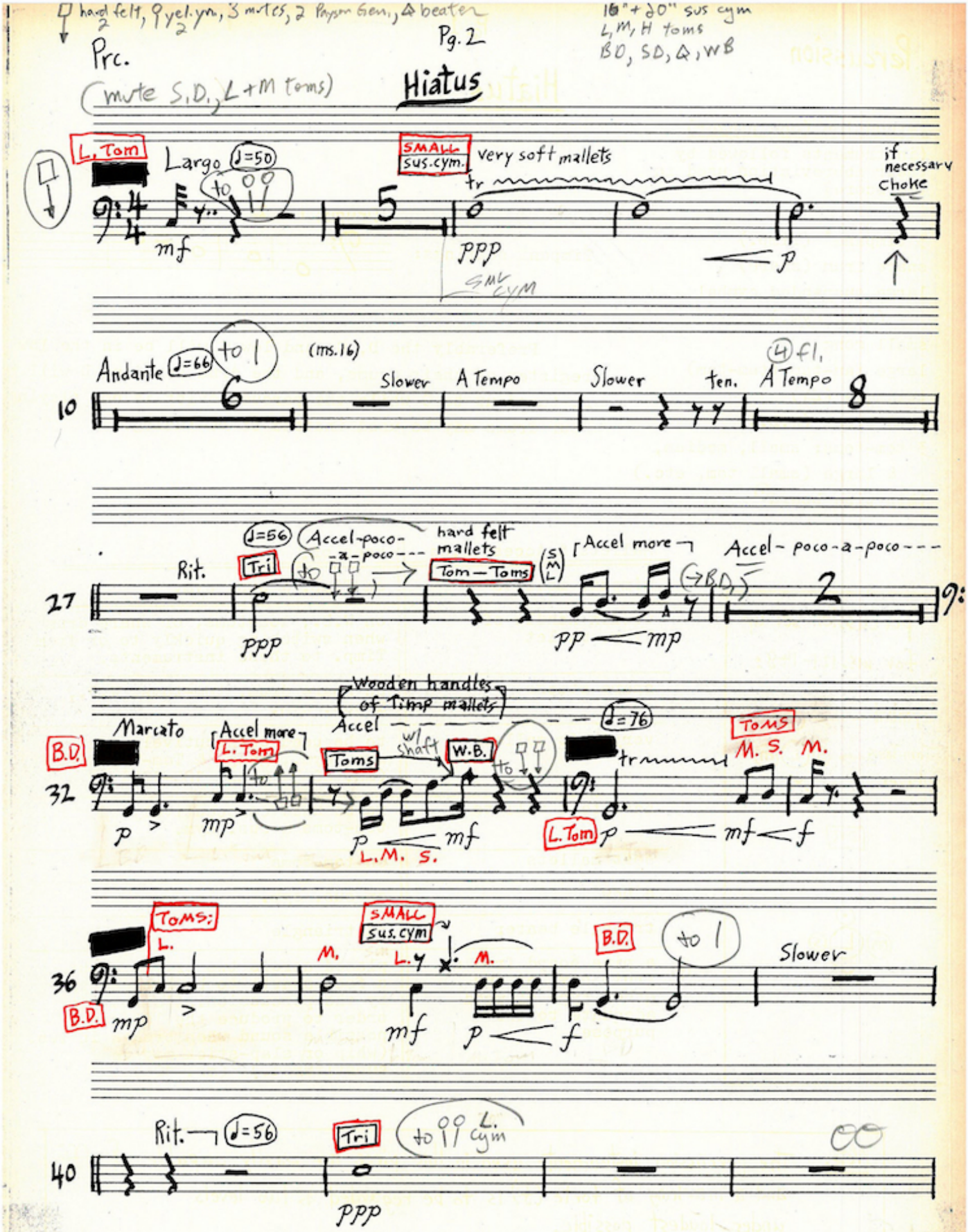
percussion set up for ms. 121-148:

cymbal → ⊙
Tom-Toms → (S) (L) (m)
player → X

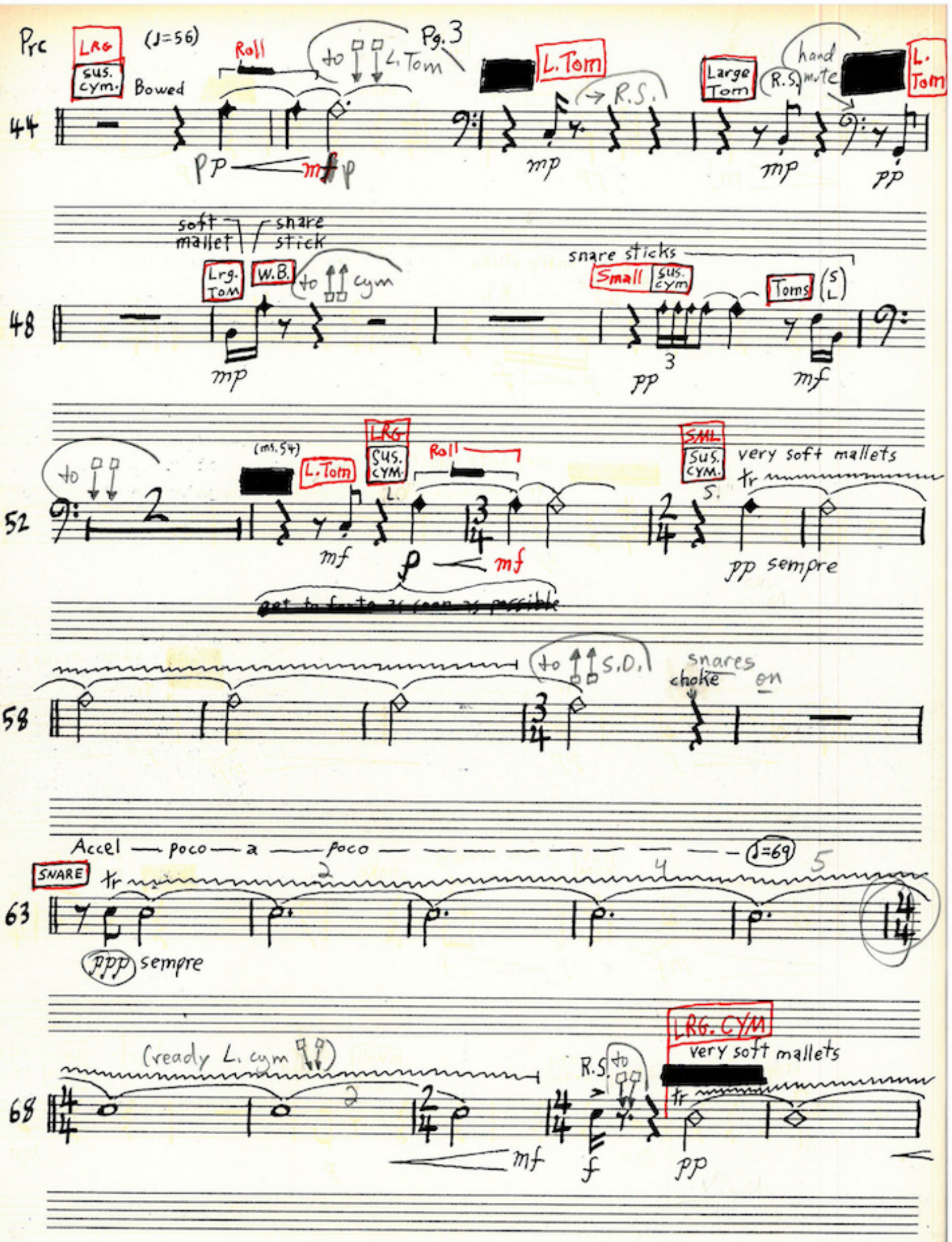
OR

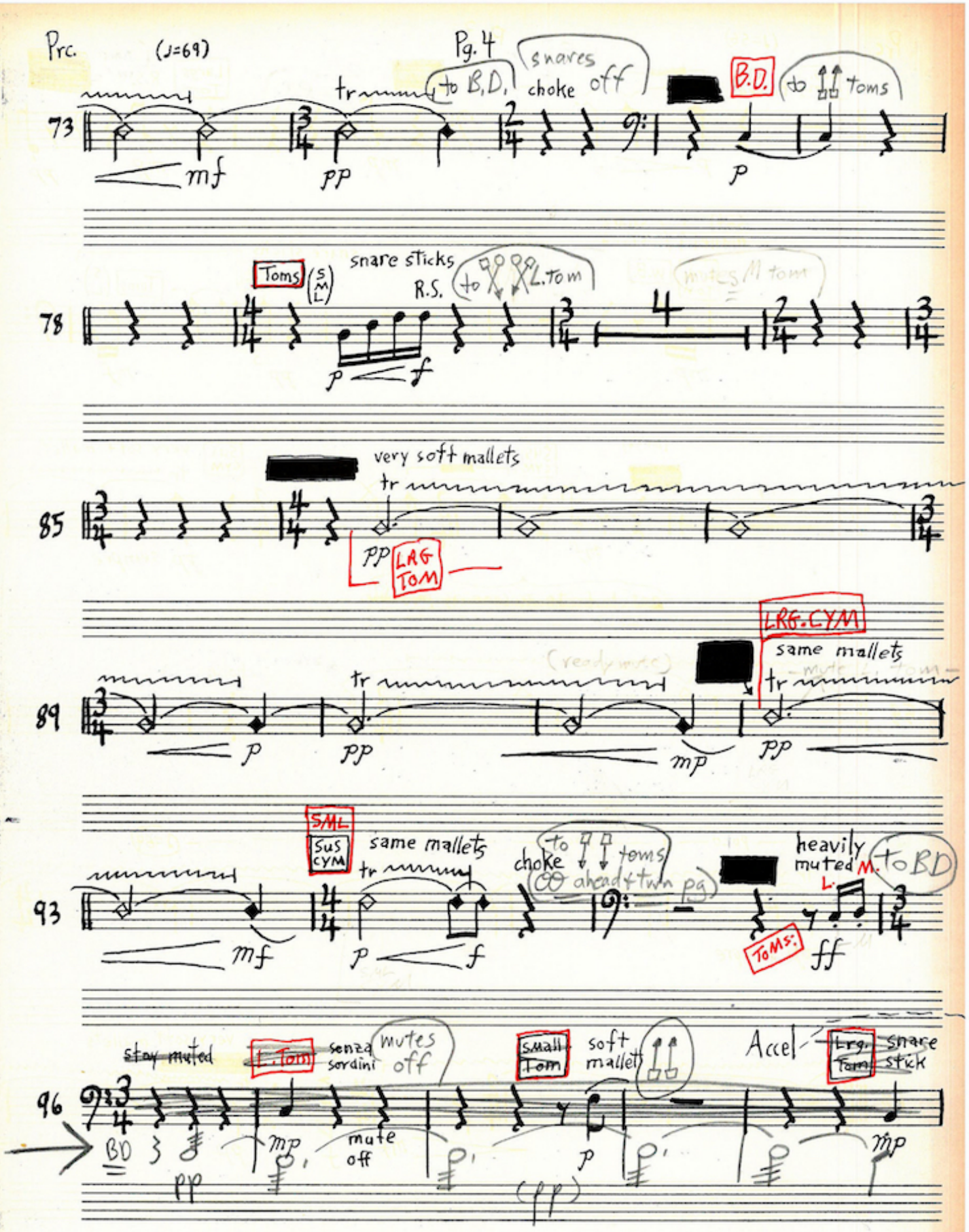
Mallets & Accessories	uses of:
timpani mallets	on Timp. & sus. cym.
wooden handle of Timp. mallet	on W.B., tom-toms, or snare drum when switching quickly to or from Timp. to these instruments.
snare sticks	on snare drum, tom-toms, W.B., & sus. cym.
very soft mallets	to be used consecutively on sus. cym., gong, & Tam-Tam (ms. 86-94 & ms. 180-184)
hard felt mallets	to be used consecutively on tom-toms & sus. cym.
soft mallets	on tom-toms
a bow	on sus. cym.
triangle beater	on triangle
⊛ a pine board from a fruit box, or any other type of wood adequate to the purpose.	placed across two bricks about a foot apart; to be stomped on by the percussionist's foot in order to produce the loudest possible sound when broken in two. (whip or slap-stick may be substitured.) (ms. 105)

Note: The percussion instruments used in this piece are easily capable of fff, and a marking of forte (f) is to be regarded as two levels under loudest possible.

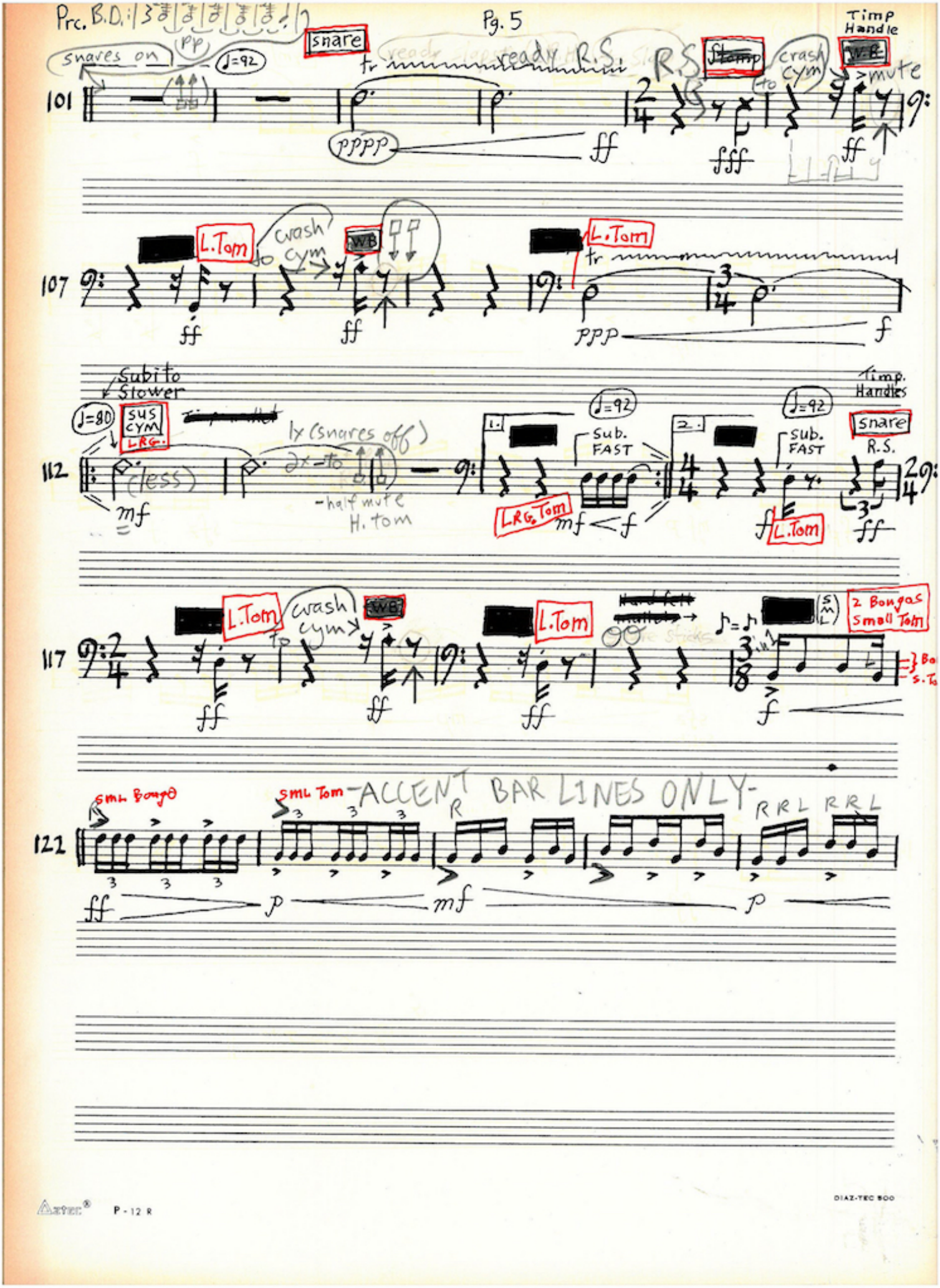

hard felt, yel. yn., 3 mutes, 2 Payson Gen., beater
16" + 20" sus cym
L, M, H toms
BD, SD, Q, WB
Prc.
Pg. 2
(mute S.D., L+M toms)
Hiatus
L. Tom
Largo
♩=50
to
mf
SMALL
sus. cym.
very soft mallets
tr
ppp
SML CYM
p
if necessary choke
Andante
♩=66
to 1
(ms. 16)
Slower
A Tempo
Slower
ten.
4 fl.
A Tempo
Rit.
♩=56
Tri
Accel-poco-a-poco
hard felt mallets
Tom — Toms
(S M L)
Accel more
(→B.D.)
Accel-poco-a-poco
ppp
pp
mp
Wooden handles of Timp mallets
Accel
♩=76
B.D.
Marcato
Accel more
L. Tom
Toms
w/ shaft
W.B.
tr
TOMS
M. S.
M.
p
mp
p
mf
L.M. S.
L. Tom
p
mf
f
TOMS:
L.
M.
SMALL
sus. cym
L.
M.
B.D.
to 1
Slower
B.D.
mp
mf
p
f
Rit.
♩=56
Tri
to
L. cym
ppp

DIAZ-TEC 500

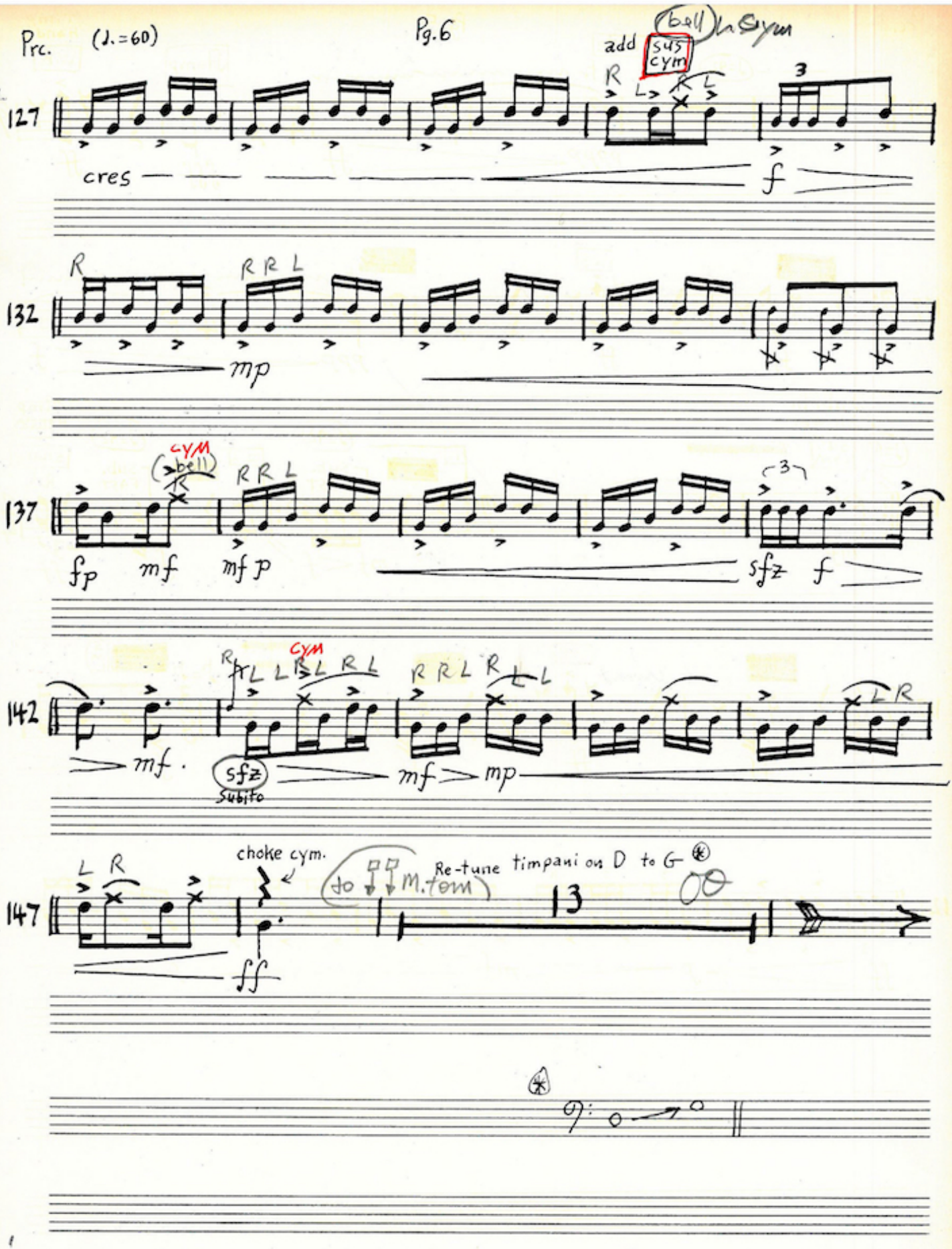

Prc
LRG
sus. cym.
(♩=56)
Bowed
Roll
to L. Tom
Pg. 3
L. Tom
→ R.S.
Large Tom
R.S.
hand mute
L. Tom
44
pp
mf
p
mp
mp
pp
soft mallet
snare stick
Lrg. Tom
W.B.
to cym
snare sticks
Small
sus. cym.
Toms
(S L)
48
mp
3
pp
mf
to
(ms. 54)
L. Tom
LRG
sus. cym.
Roll
SML
sus. cym.
very soft mallets
tr
52
mf
p
mf
pp sempre
get to fermata as soon as possible
to S.D.
snares choke on
58
Accel — poco — a — poco — ♩=69
SNARE
tr
5
63
ppp sempre
(ready L. cym)
R.S.
to
LRG. CYM
very soft mallets
tr
68
mf
f
pp

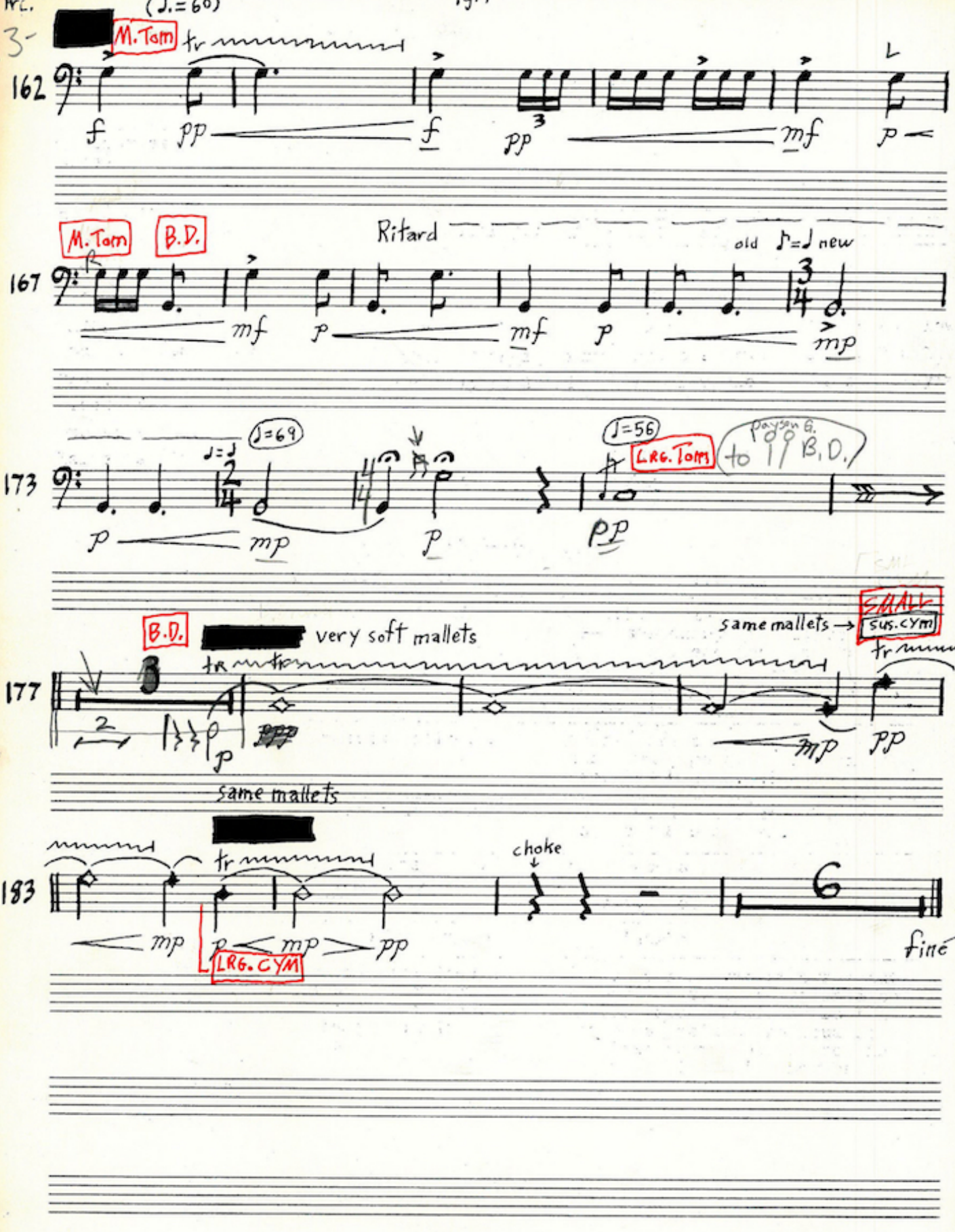

Prc.
(♩=69)
Pg. 4
73
tr
to B.D.
snares
choke
off
B.D.
to toms
mf
pp
p
78
Toms
(S M L)
snare sticks
R.S.
to L.Tom
mutes M tom
p
f
85
very soft mallets
tr
pp
LRG TOM
89
LRG.CYM
same mallets
tr
(ready mute)
mute L. tom
p
pp
mp
pp
93
SML
Sus CYM
same mallets
tr
choke
to toms
(CO ahead + turn pg)
heavily muted
M.
L.
to BD
TOMS:
mf
p
f
ff
96
stay muted
L.Tom
senza sordini
mutes off
Small Tom
soft mallets
Accel
Lrg. Tom
snare stick
BD
pp
mp
mute off
p
(pp)
mp

DIAZ-TEC 500


snares on
pp
♩=92
snare
tr
ready R.S.
R.S.
crash cym
to
Timp Handle
W.B.
mute
101
pppp
ff
fff
ff
L.Tom
crash cym
to
WB
L.Tom
tr
107
ff
ff
ppp
f
Subito Slower
♩=80
SUS CYM
LRG.
1x (snares off)
2x - to
- half mute
H. tom
(less)
mf
1.
♩=92
Sub. FAST
LRG. Tom
mf
f
2.
♩=92
Sub. FAST
L.Tom
Timp. Handles
snare
R.S.
112
ff
L.Tom
crash cym
to
WB
L.Tom
117
ff
ff
ff
f
2 Bongos Small Tom
SML Bongo
SML Tom
-ACCENT BAR LINES ONLY-
R
R R L R R L
122
ff
p
mf
p

DIAZ-TEC 800


Prc. (♩.=60)
add sus cym
(bell) in Cym
127
cres
f
132
mp
137
cym
(bell)
fp
mf
mf p
sfz
f
142
cym
mf
sfz subito
mf
mp
147
choke cym.
to M.tom
Re-tune timpani on D to G
13
ff


13
(♩.=60)
M.Tom
tr
162
f
pp
f
pp
mf
p
M.Tom
B.D.
Ritard
old ♪=♩ new
167
mf
p
mf
p
mp
♩=69
♩=♩
♩=56
LRG.Tom
Payson G.
to B.D.
173
p
mp
p
pp
B.D.
very soft mallets
same mallets
SMALL
sus.cym
tr
177
p
mp
pp
same mallets
tr
choke
183
mp
p
mp
pp
LRG.CYM
fine

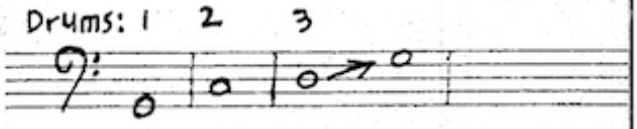
Percussion

Hiatus

Percussion (one player)
(instruments followed by their abbreviation used in the score)

3 timpani* (Timp.)
snare drum (snare)
large suspended cymbal (sus. cym.)
small gong
large tam-tam (tam-tam)
triangle (△)
wood block (W.B.)
3 tom-toms: small, medium, & large (small tom, etc.)
thin pine board⊙

Timpani settings:



Preferably the D, C, and low G will be in the low register of their drums, and the drum sounding D will be re-tuned up to G while the percussionist is not playing. Four drums may be used instead of re-tuning.

percussion set up for ms. 121-148:

cymbal → ⊙
Tom-Toms → (S) (L) (m)
player → ×

OR

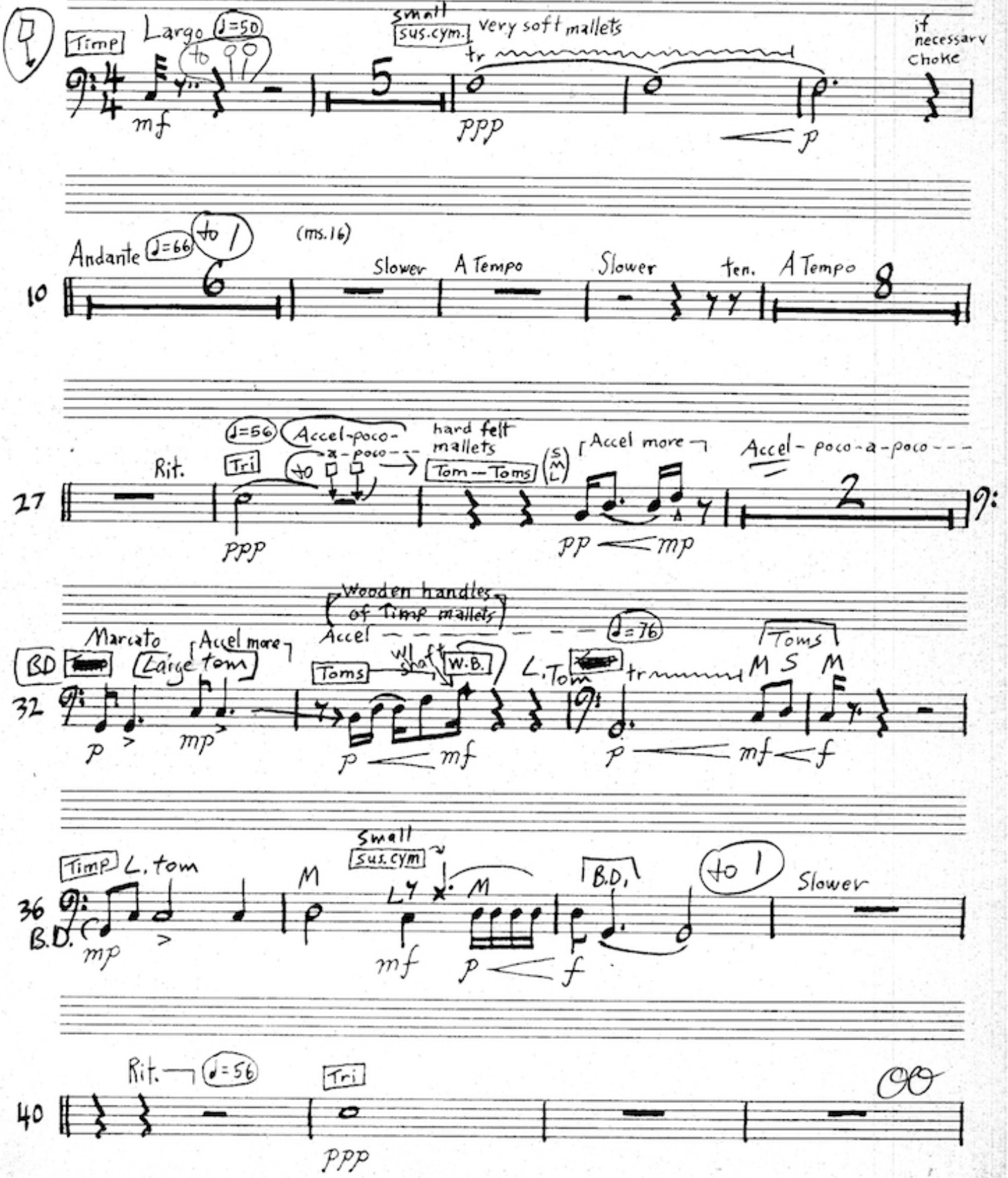
(m) (L) (S)
×

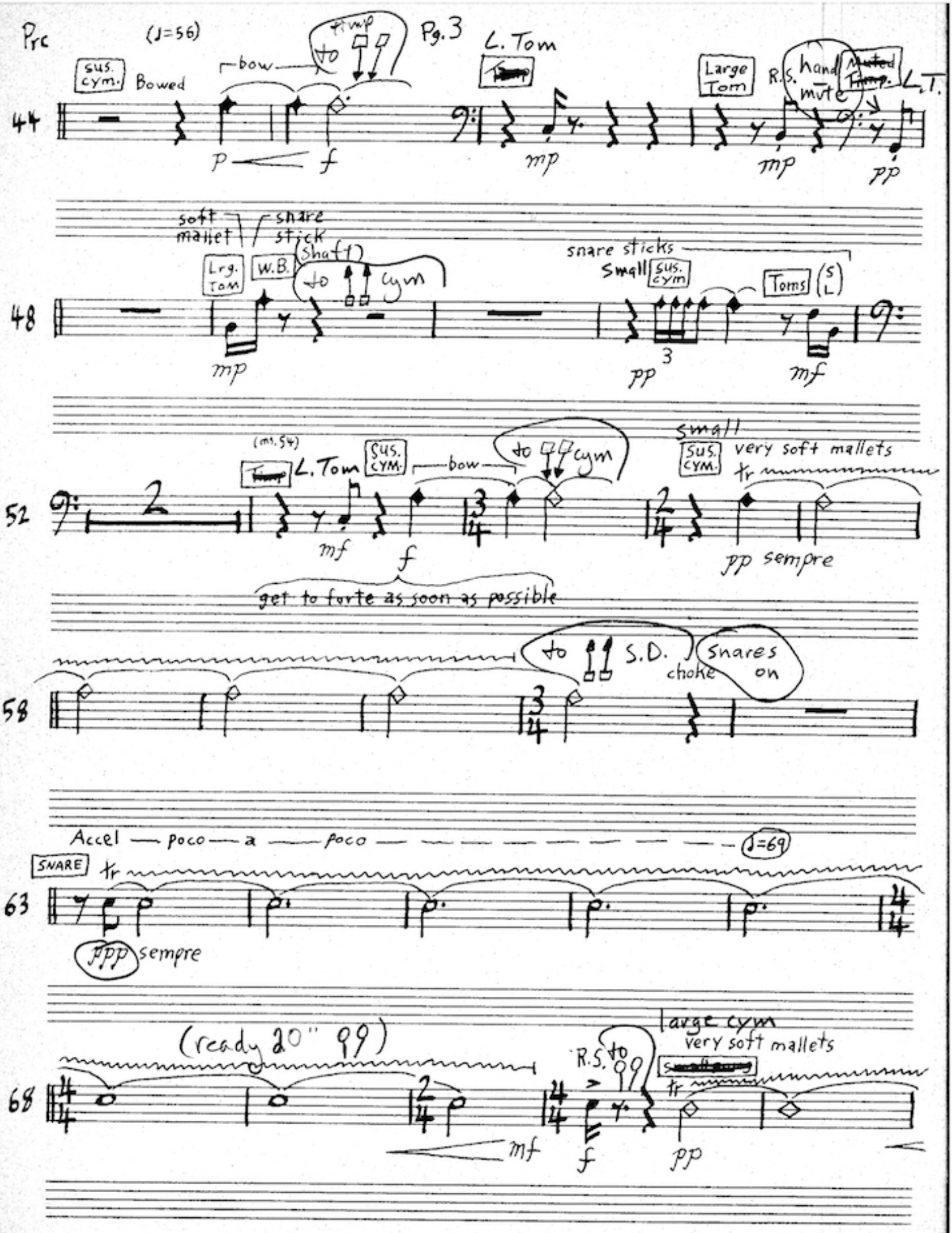
Mallets & Accessories	uses of: (ms. = measure)
timpani mallets	on Timp. & sus. cym.
wooden handle of Timp. mallet	on W.B., tom-toms, or snare drum when switching quickly to or from Timp. to these instruments.
snare sticks	on snare drum, tom-toms, W.B., & sus. cym.
very soft mallets	to be used consecutively on sus. cym., gong, & Tam-Tam (ms. 86-94 & ms. 180-184)
hard felt mallets	to be used consecutively on tom-toms & sus. cym.
soft mallets	on tom-toms
a bow	on sus. cym.
triangle beater	on triangle
(*) a pine board from a fruit box, or any other type of wood adequate to the purpose.	placed across two bricks about a foot apart; to be stomped on by the percussionist's foot [redacted] and [redacted] broken in two. (whip or slap-stick may be substitured.) (ms. 105)

Note: The percussion instruments used in this piece are easily capable of fff, and a marking of forte (f) is to be regarded as two levels under loudest possible.

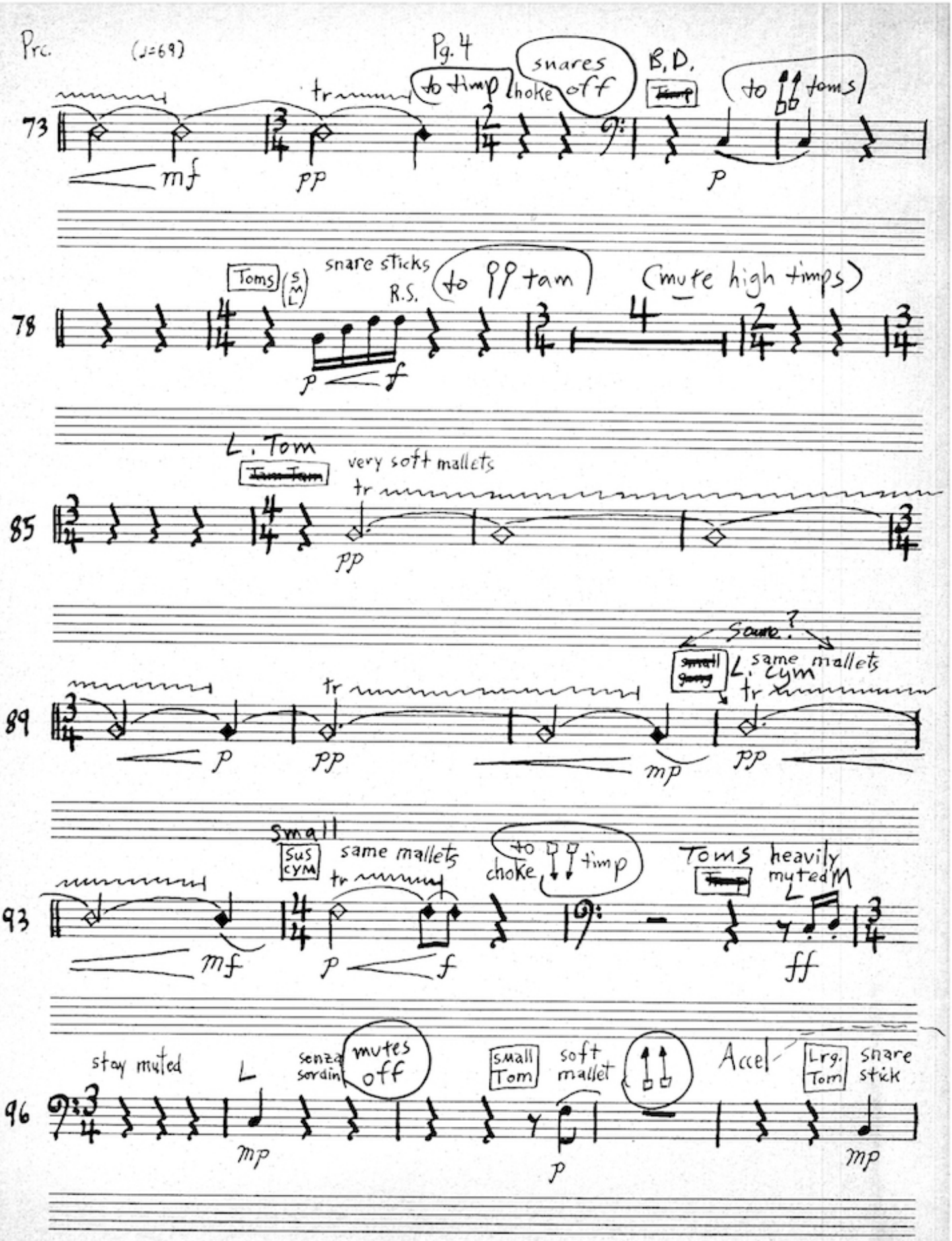
Prc. hard felt
yel. gn.
2 mutes

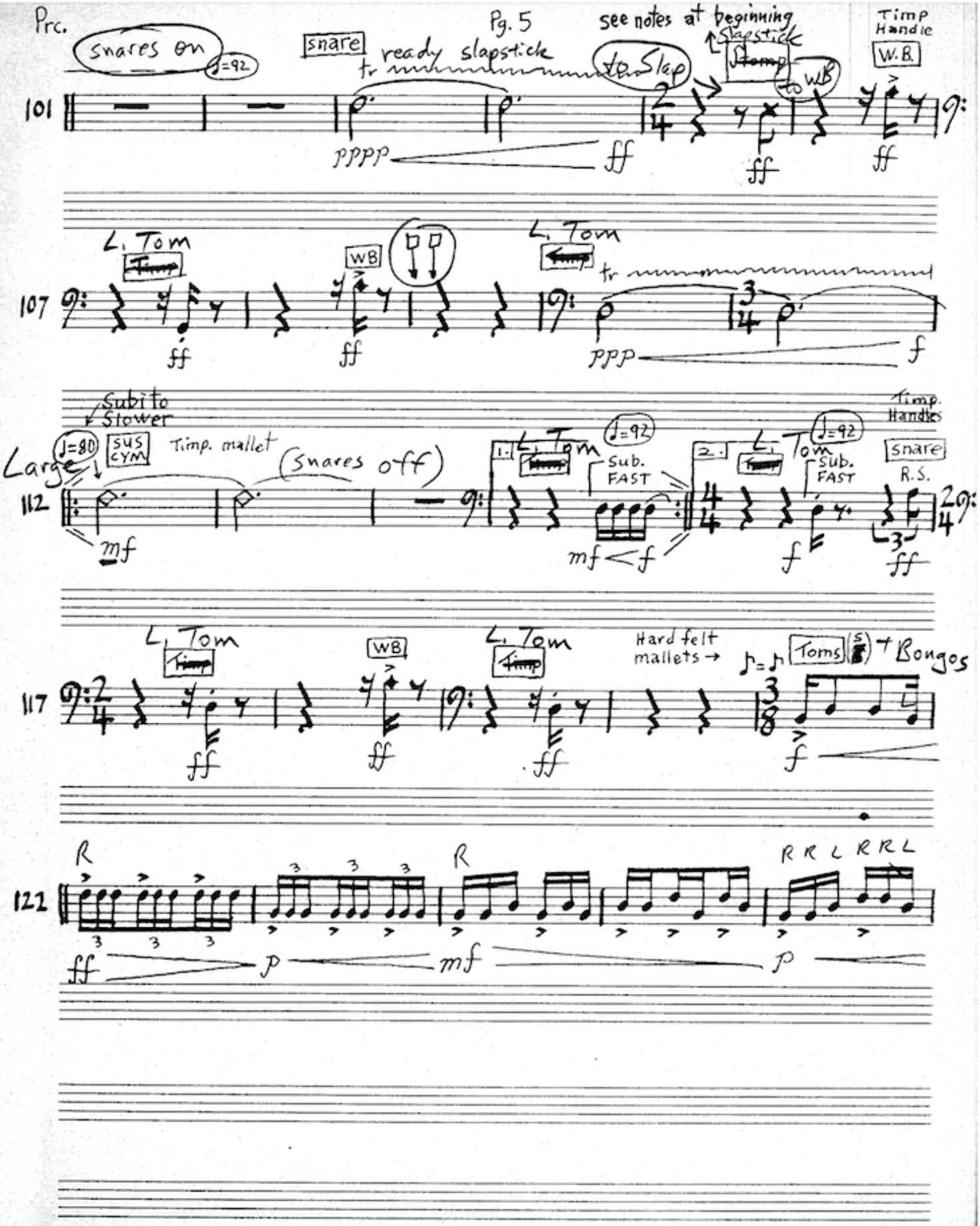
Hiatus

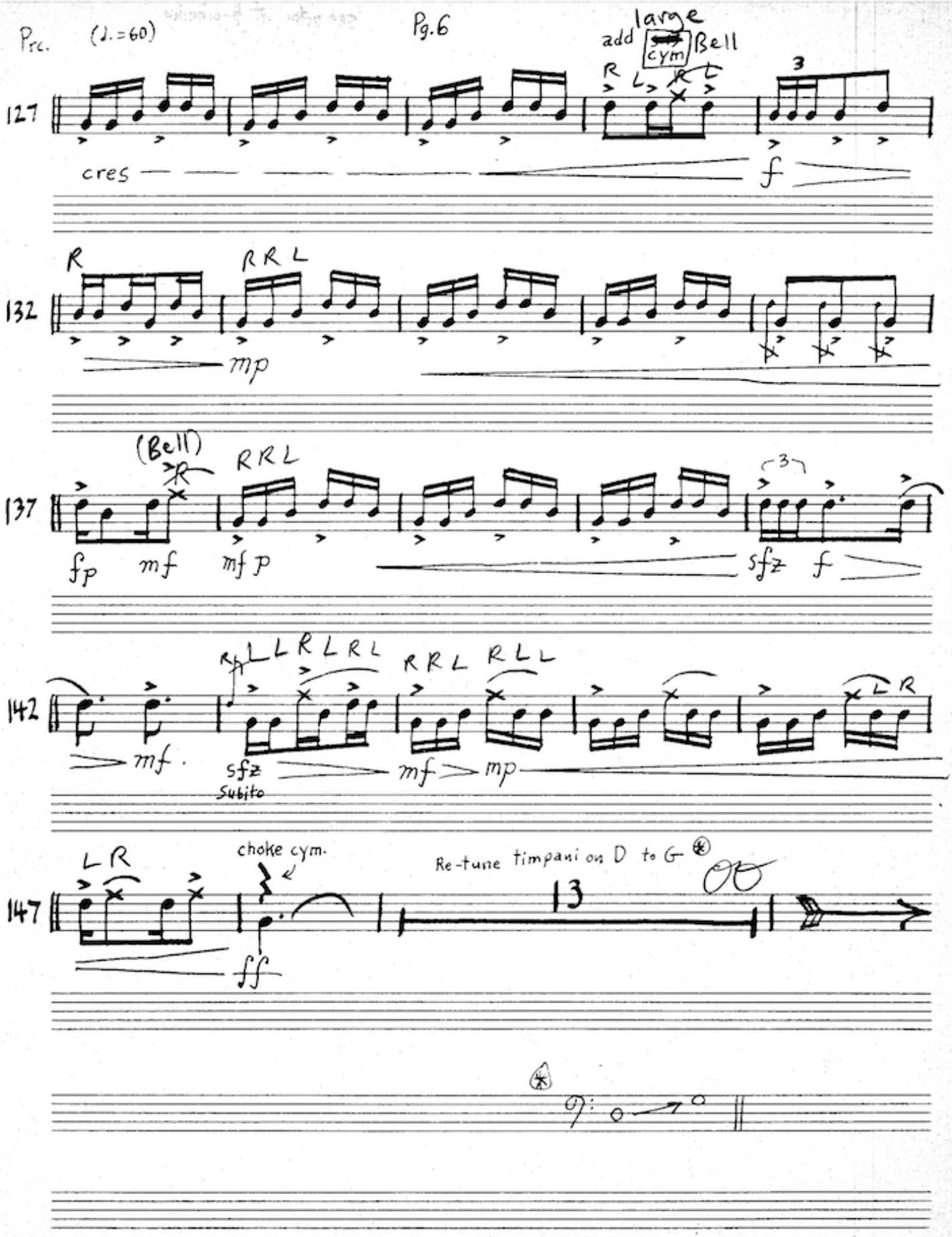


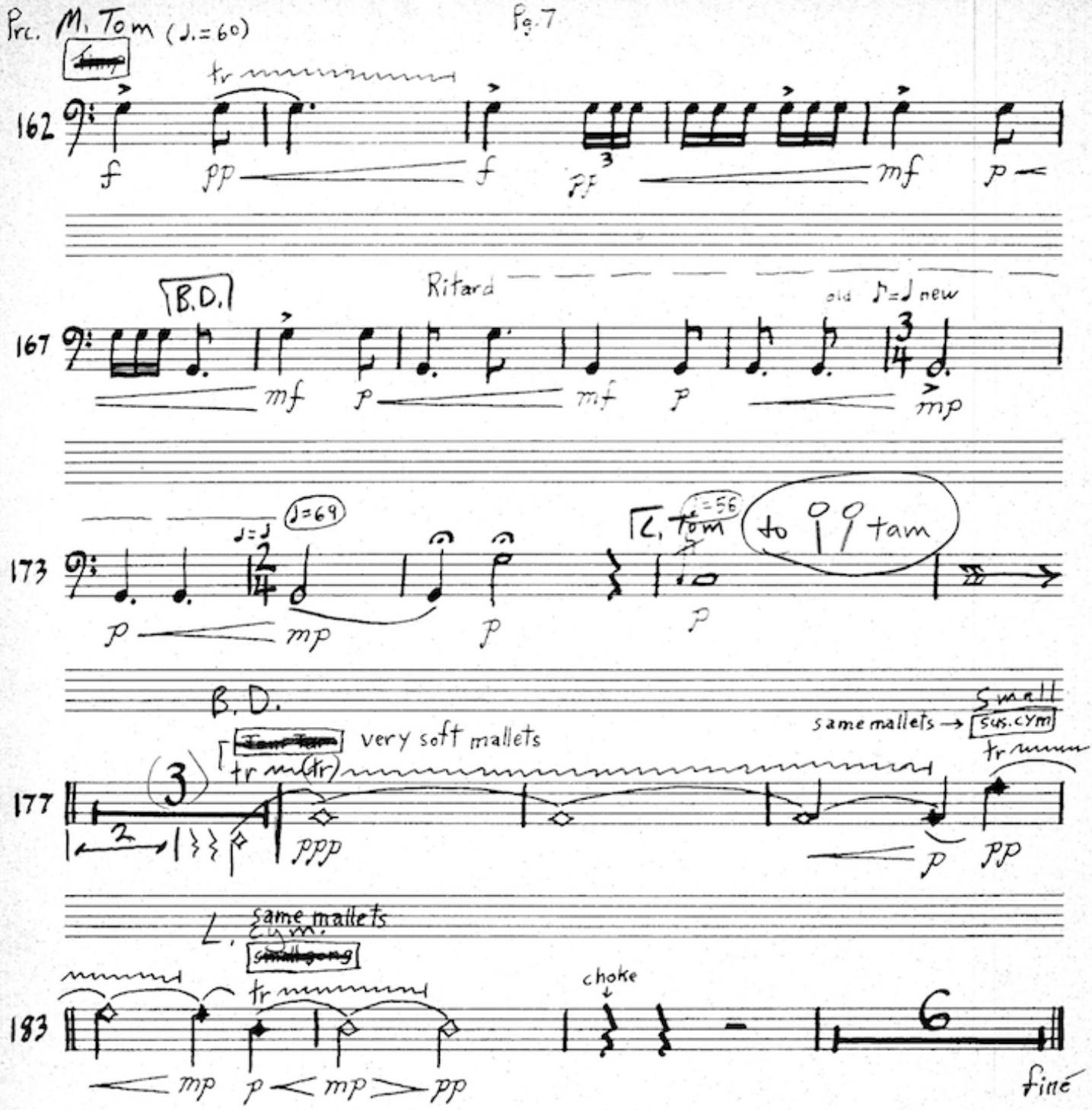

Prc
(♩=56)
Pg. 3
sus. cym.
Bowed
bow
to cym
L. Tom
Large Tom
R.S. hand mute
L.T.
44
p
f
mp
mp
pp
soft mallet
snare stick
Lrg. Tom
W.B.
Shaft
to cym
snare sticks
small
sus. cym.
Toms (S L)
48
mp
pp
3
mf
(ms. 54)
L. Tom
sus. cym.
bow
to cym
small
sus. cym.
very soft mallets
tr
52
mf
f
pp sempre
get to forte as soon as possible
to S.D.
choke
Snares on
58
Accel — poco — a — poco — ♩=69
SNARE
tr
63
ppp sempre
(ready 20" 99)
large cym
very soft mallets
R.S. to 99
tr
68
mf
f
pp

DIAZ-TEC 800


Prc.
(♩=69)
Pg. 4
to timp
snares off
choke
B.D.
to toms
mf
tr
pp
p
73
Toms
(S M L)
snare sticks
R.S.
to pp tam
(mute high timps)
p
f
78
L. Tom
very soft mallets
tr
pp
85
Soare?
small
L. cym
same mallets
tr
p
pp
mp
89
Small
Sus cym
same mallets
tr
to choke
timp
Toms
heavily muted
mf
p
f
ff
93
stay muted
L
senza sordin
mutes off
small Tom
soft mallet
Accel
Lrg. Tom
snare stick
mp
p
96
P-12 R
DIAZ-TEC 800


Prc.
Pg. 5
snares on
♩=92
snare
ready slapstick
tr
see notes at beginning
to Slap
Slapstick
Stomp
to WB
Timp Handle
W.B.
101
pppp
ff
L. Tom
Timp
WB
107
ppp
f
Subito Slower
Large
♩=80
SUS CYM
Timp. mallet
(Snares off)
1.
Sub. FAST
2.
Timp. Handles
snare
R.S.
112
mf
117
Hard felt mallets →
Toms
Bongos
122
R
R R L R R L
p
mf


Prc. (♩.=60)
add large cym Bell
127
cres
f
132
mp
137
(Bell)
fp mf mf p
sfz f
142
mf
sfz Subito
mf mp
147
choke cym.
Re-tune timpani on D to G
13
ff

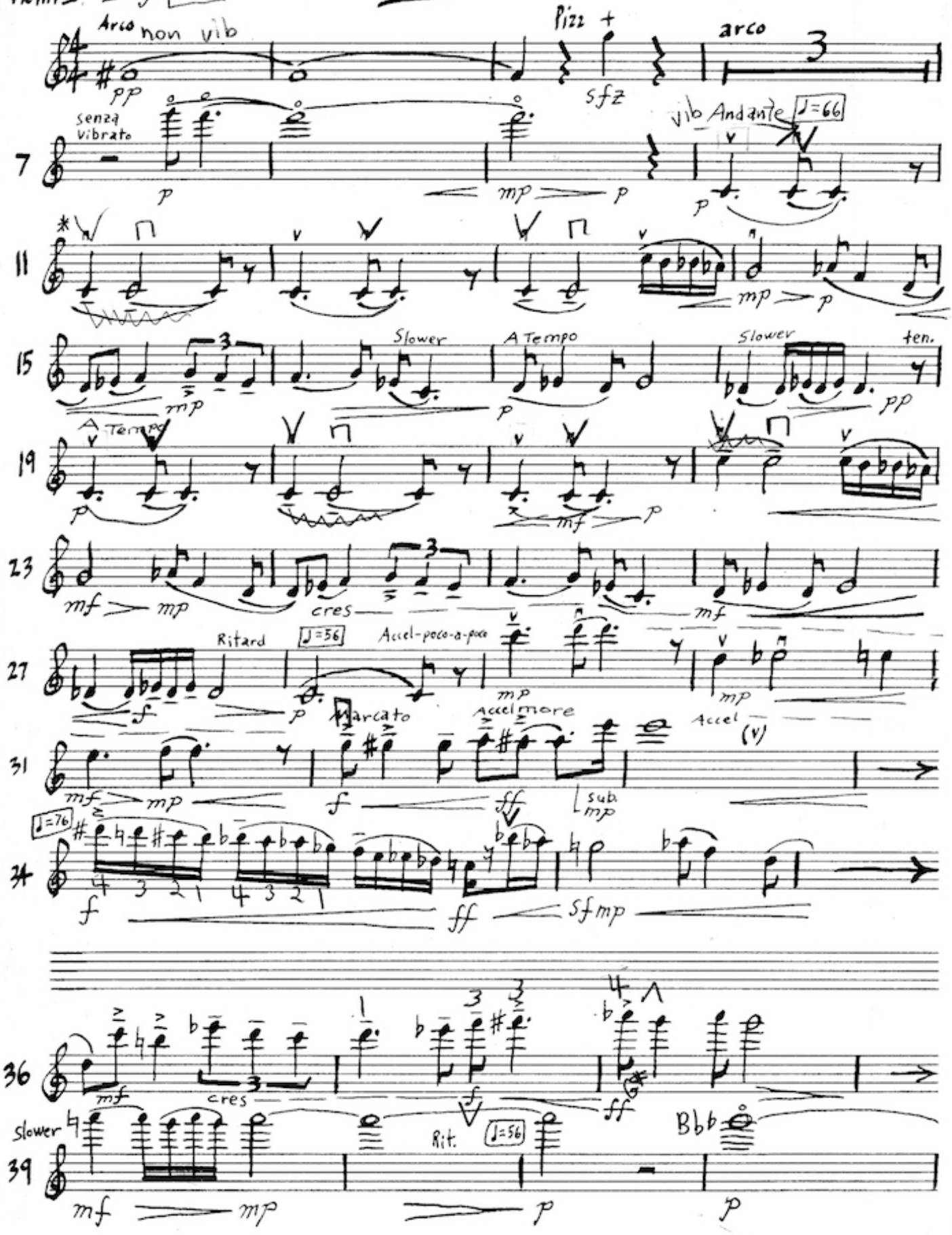

Prc. M. Tom (♩.=60)
162
tr
f
pp
f
pp
mf
p
B.D.
Ritard
old ♪=♩ new
167
mf
p
mf
p
mp
173
♩=♩
♩=69
p
mp
p
L. Tom
♩=56
p
to tam
B.D.
very soft mallets
tr
(tr)
177
3
2
ppp
p
pp
same mallets →
Small
sus. cym
tr
L. cym.
same mallets
small gong
tr
183
mp
p
mp
pp
choke
6
fine

DIAZ-TEC 500

Hiatus

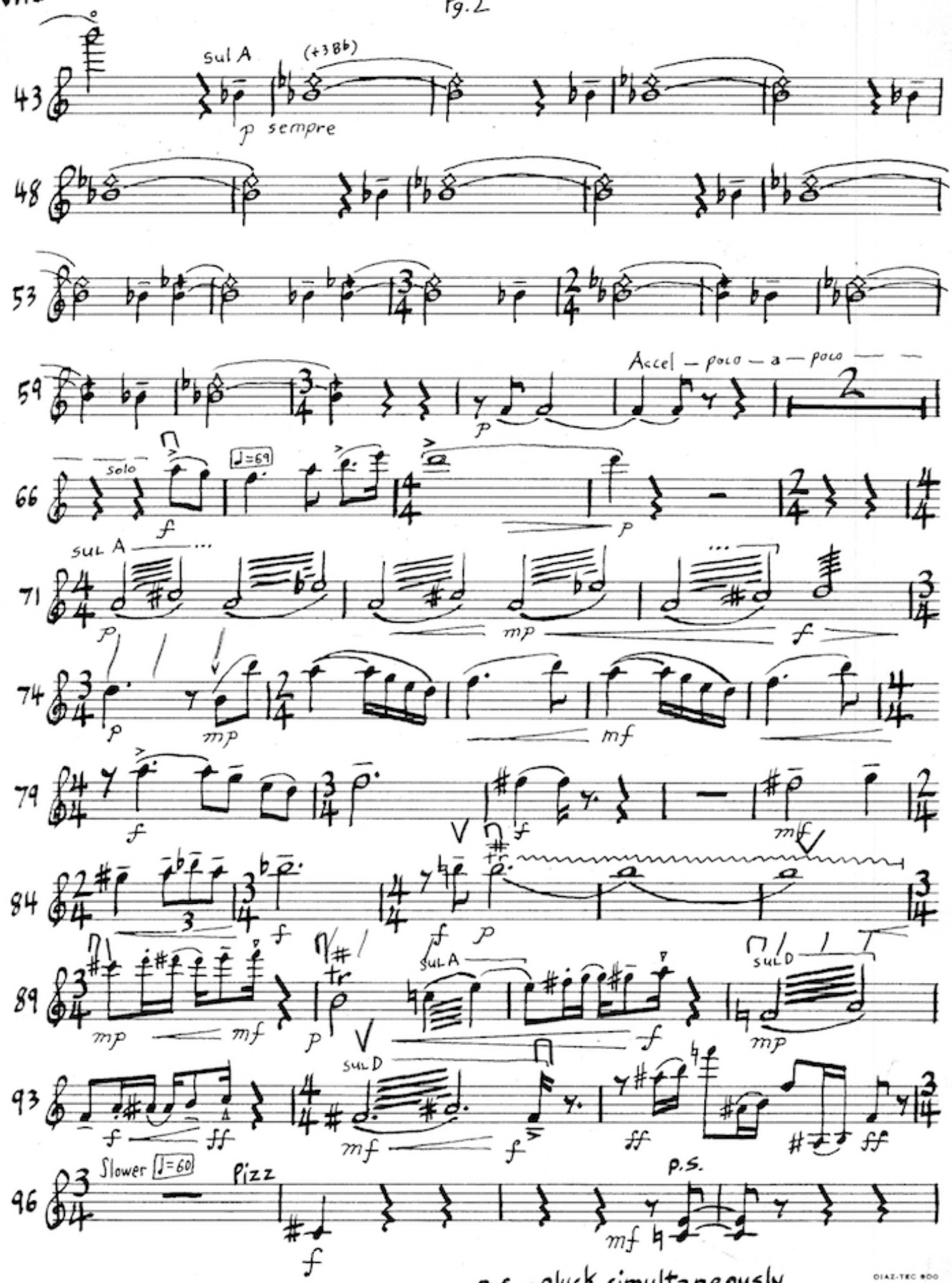
Violin I Largo ♩=50

+ = slap pizz

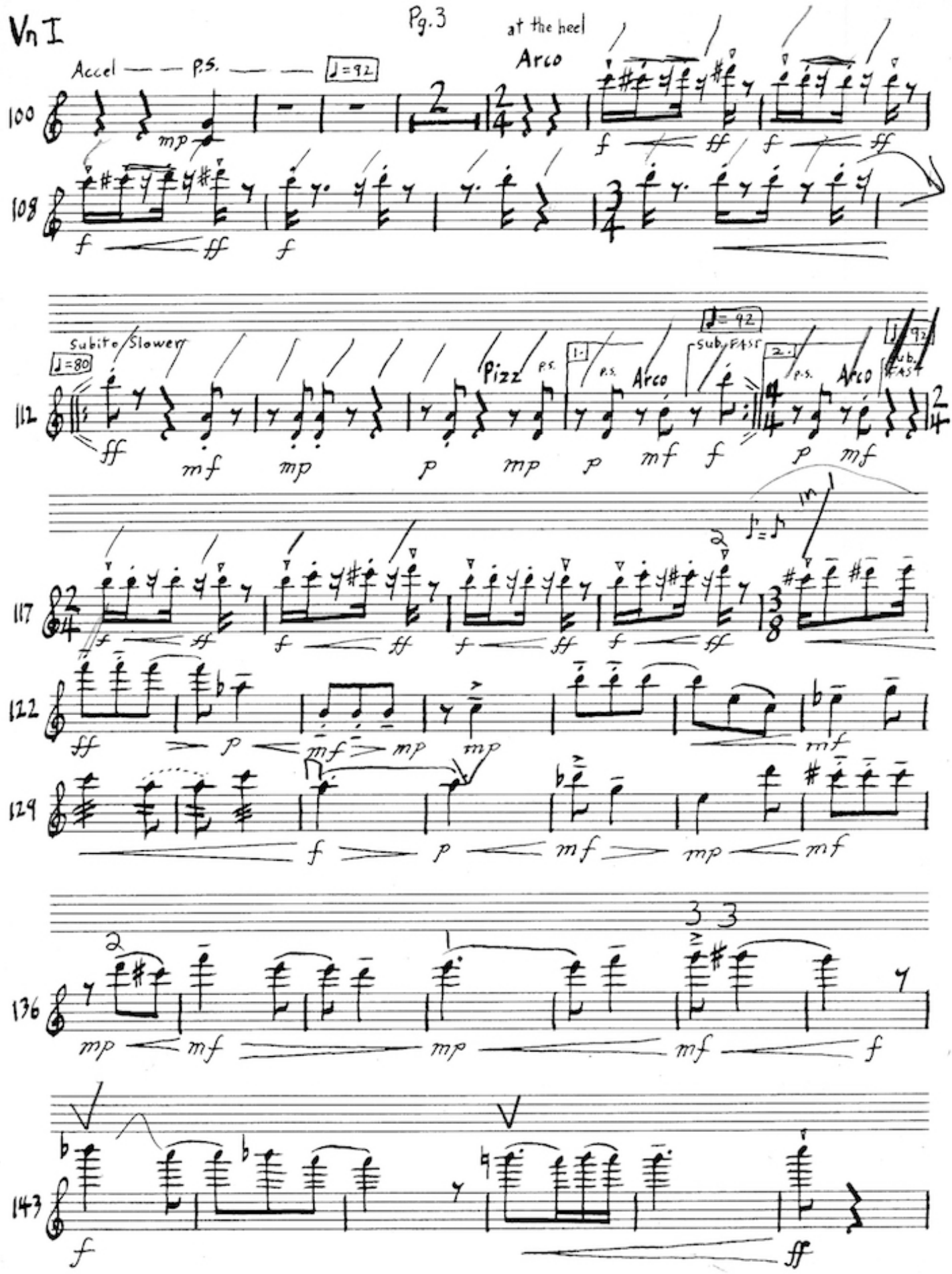


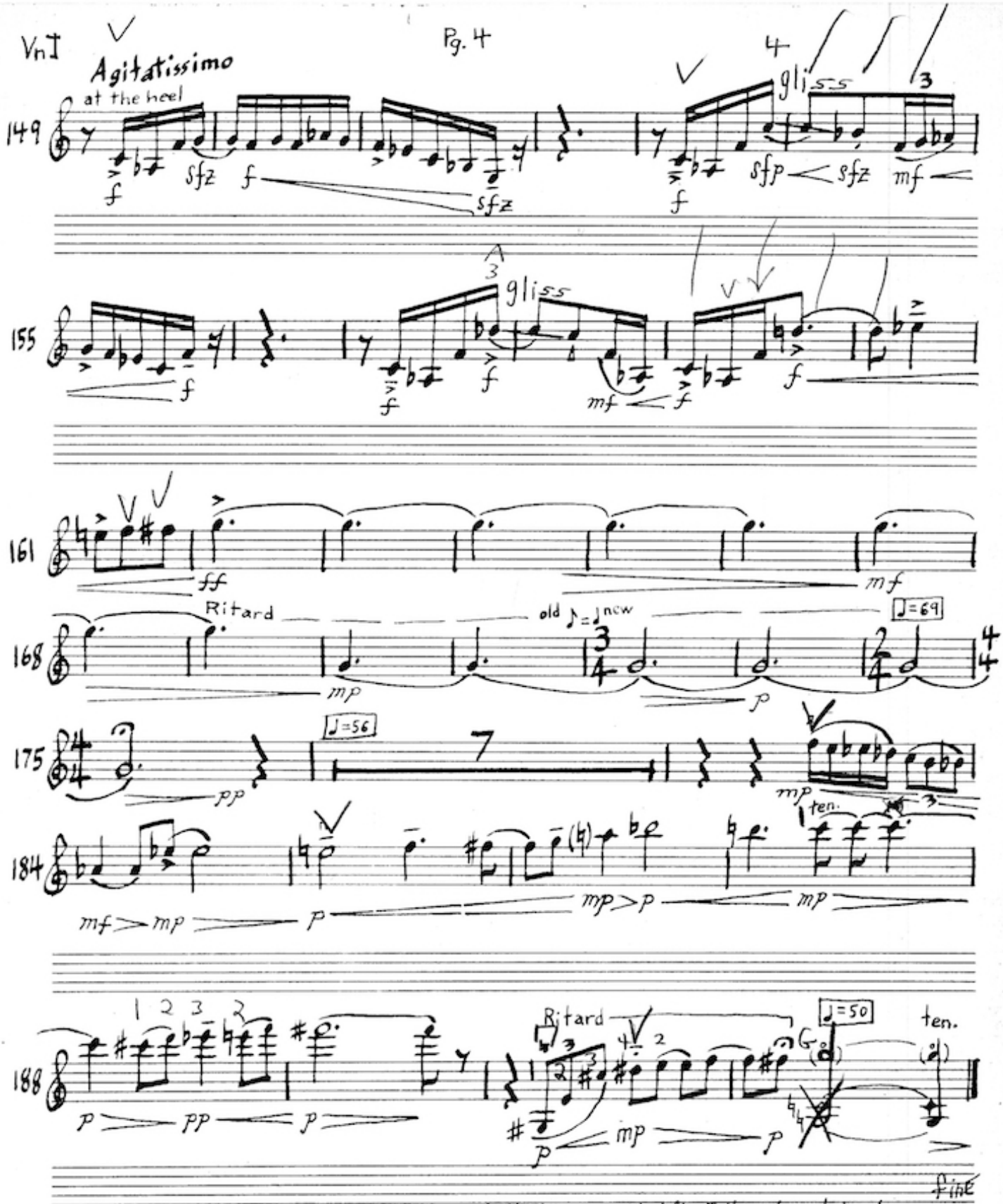
* See note on pg. 4

DIAZ-TEC 500



p.s. = pluck simultaneously


at the heel
Arco
Accel — — p.s. — — ♩=92
100
mp
f
ff
f
ff
108
f
ff
f
Subito Slower
♩=80
112
ff
mf
mp
p
Pizz
p.s.
mp
1.
p.s.
Arco
p
mf
♩=92
Sub. Fast
f
2.
p.s.
Arco
p
mf
117
f
ff
f
ff
f
ff
f
ff
122
ff
p
mf
mp
mp
mf
129
f
p
mf
mp
mf
136
mp
mf
mp
mf
f
143
f
ff



ms. 11 and onward: whenever this notation is used, the bow should lift off the string but not back up and then continue in the same direction and sound rhythmically like:

Note: Imperceptable bow changes indicated in ms. 33 + 187, — in parentheses.

ms. 44: (+3B♭) =

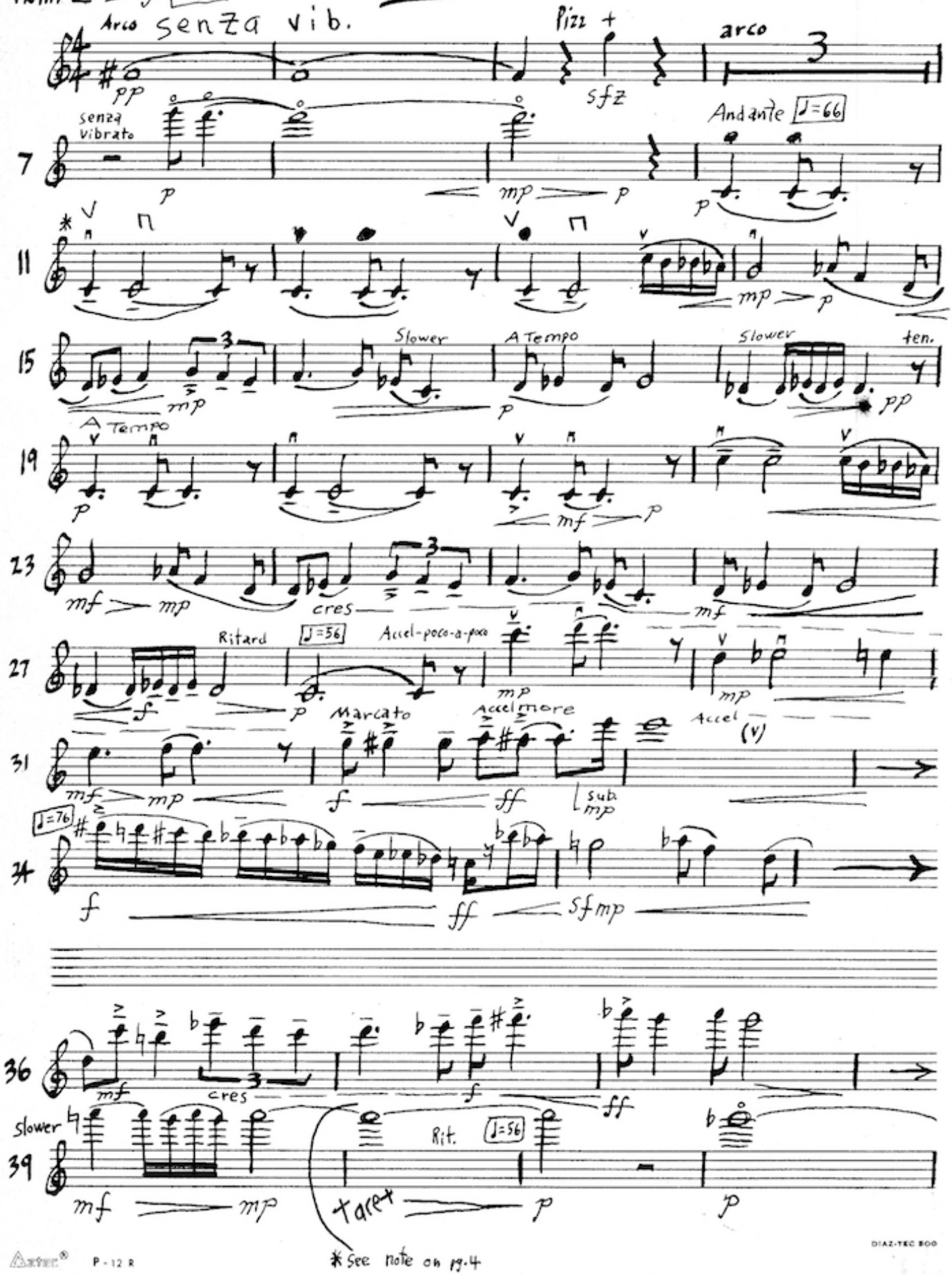
Hiatus

by Lee McClure

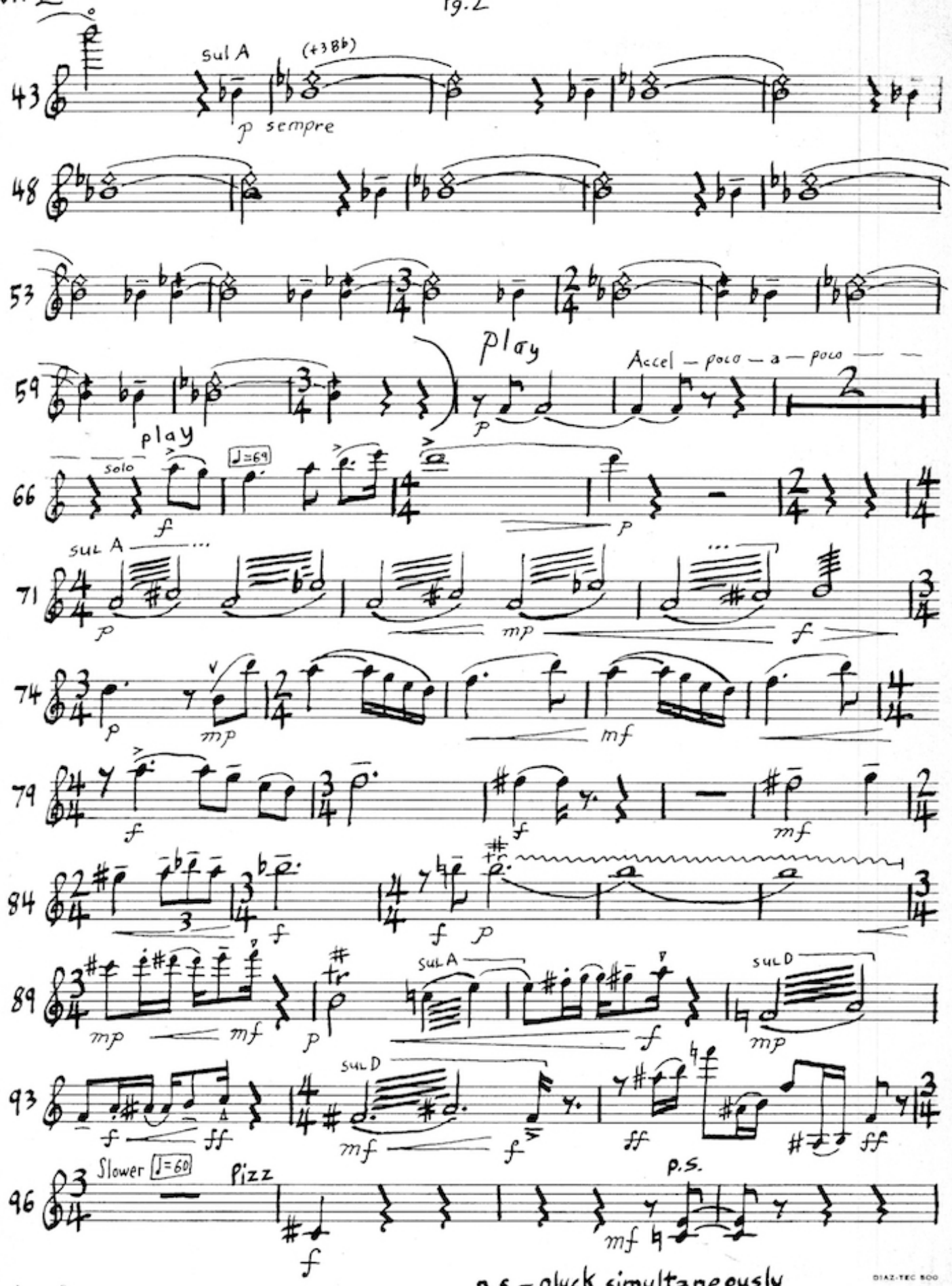
Violin II

Largo ♩=50

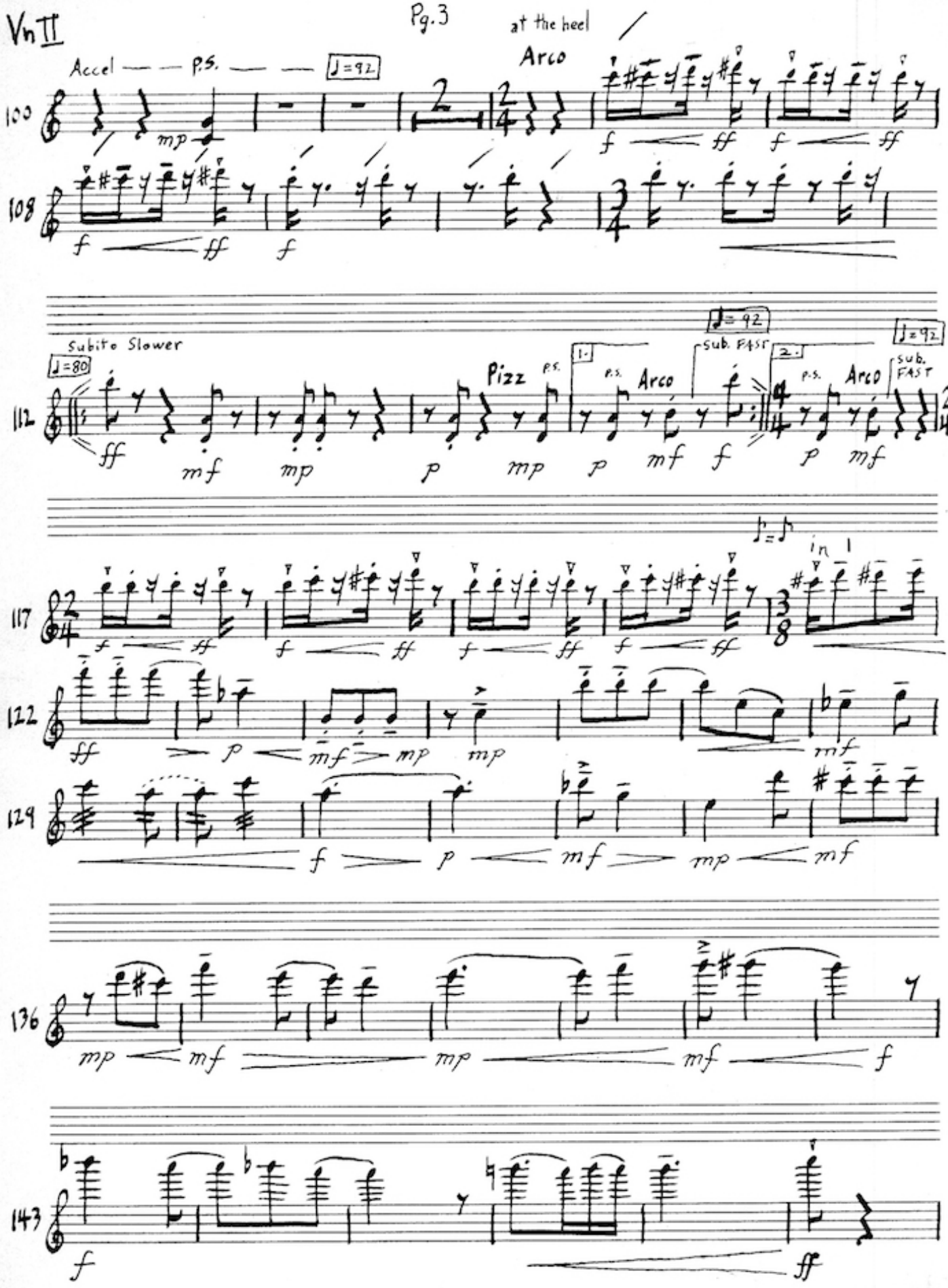
+ = slap pizz



DIAZ-TEC 800



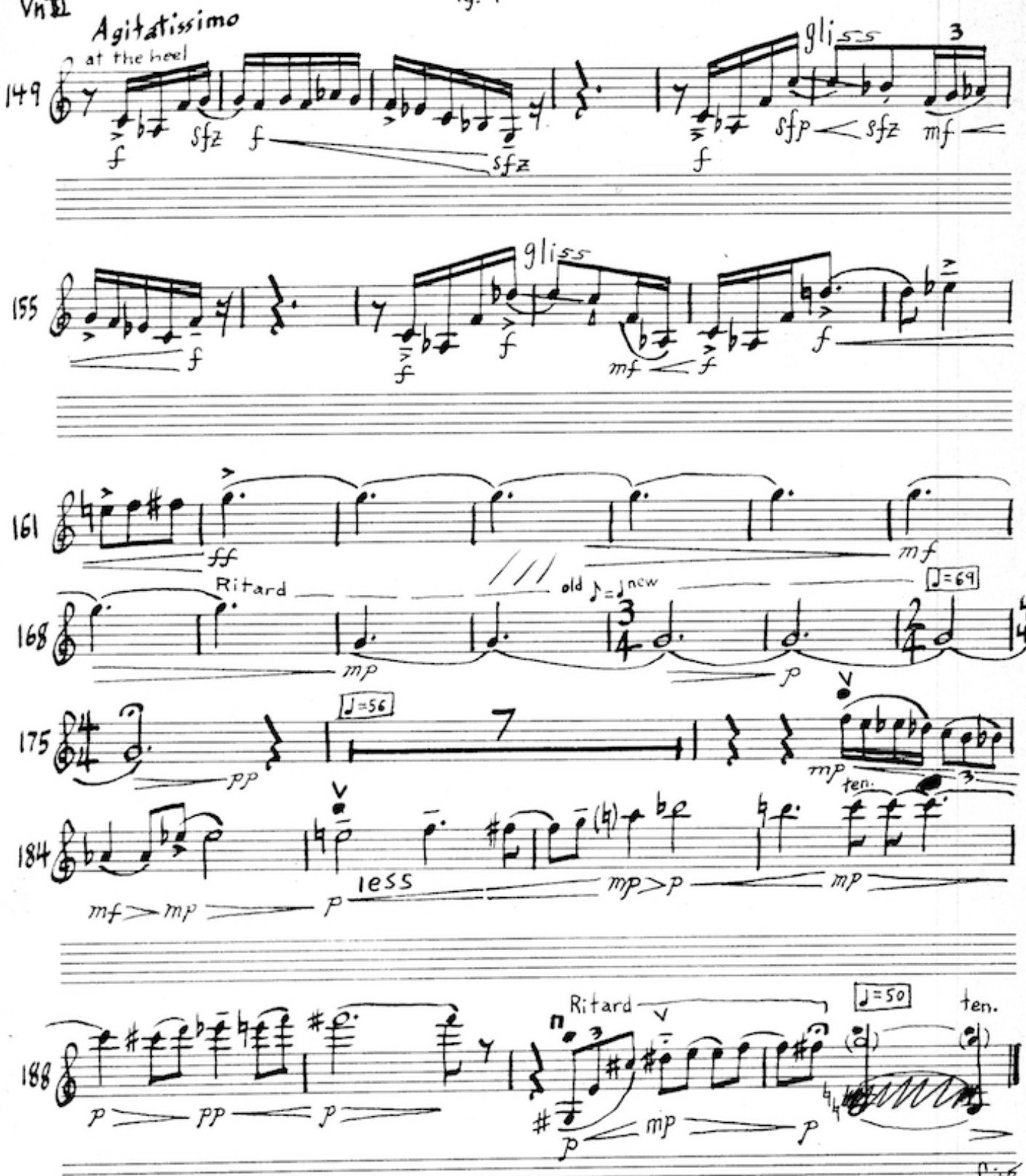
p.s. = pluck simultaneously


at the heel
Accel — P.S. — ♩=92
Arco
100
108
Subito Slower
♩=80
Pizz
P.S.
1.
Arco
Sub. FAST
♩=92
2.
Arco
Sub. FAST
♩=92
112
117
in 1
122
129
136
143

DIAZ-TEC 800

Vn II

Agitatissimo



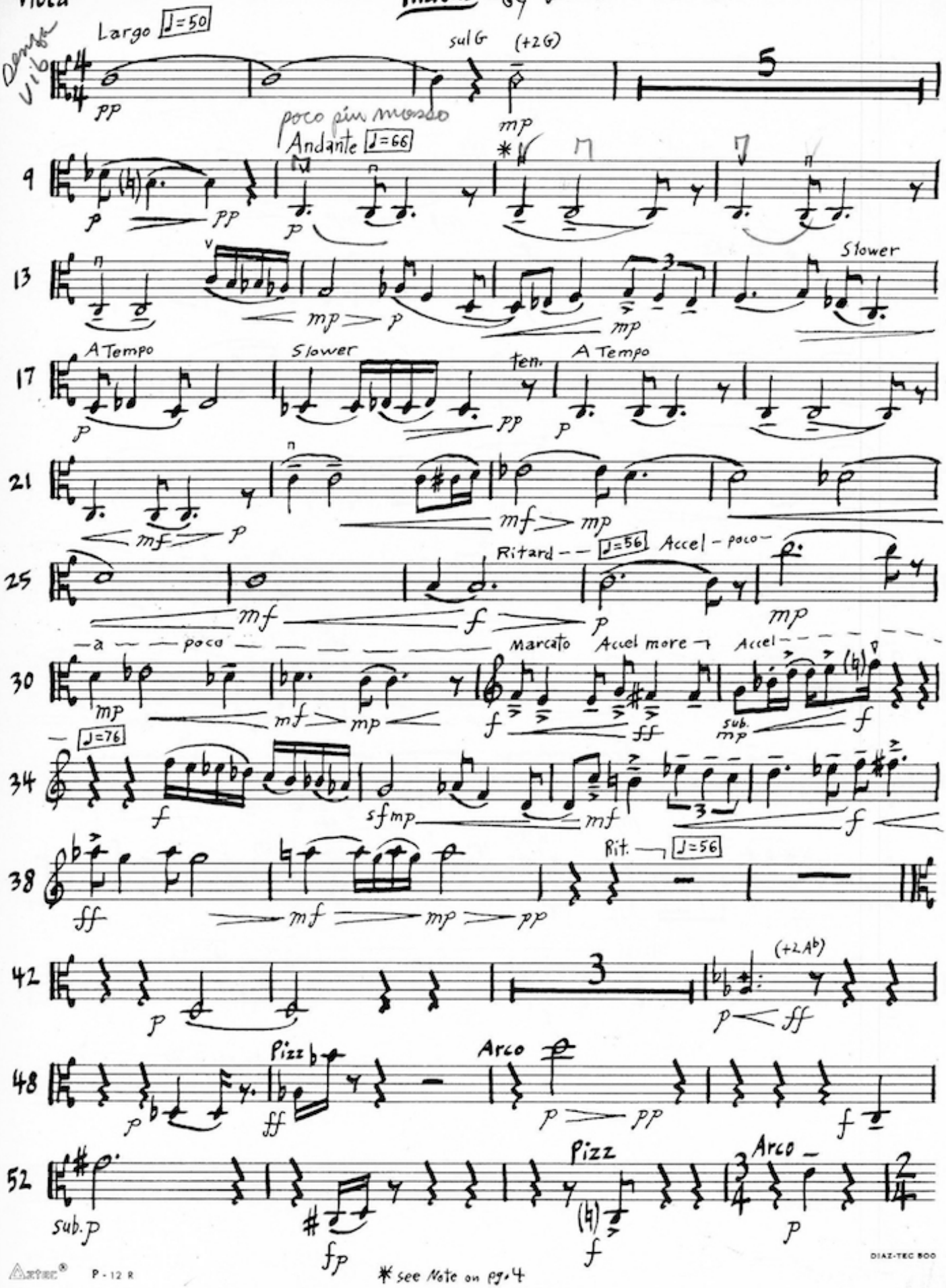
ms. 11 and onward: whenever this notation is used, the bow should lift off the string but not back up and then continue in the same direction and sound rhythmically like:

Note: Imperceptable bow changes indicated in ms. 33 + 187, — in parentheses.

ms. 44: (+3Bb) =

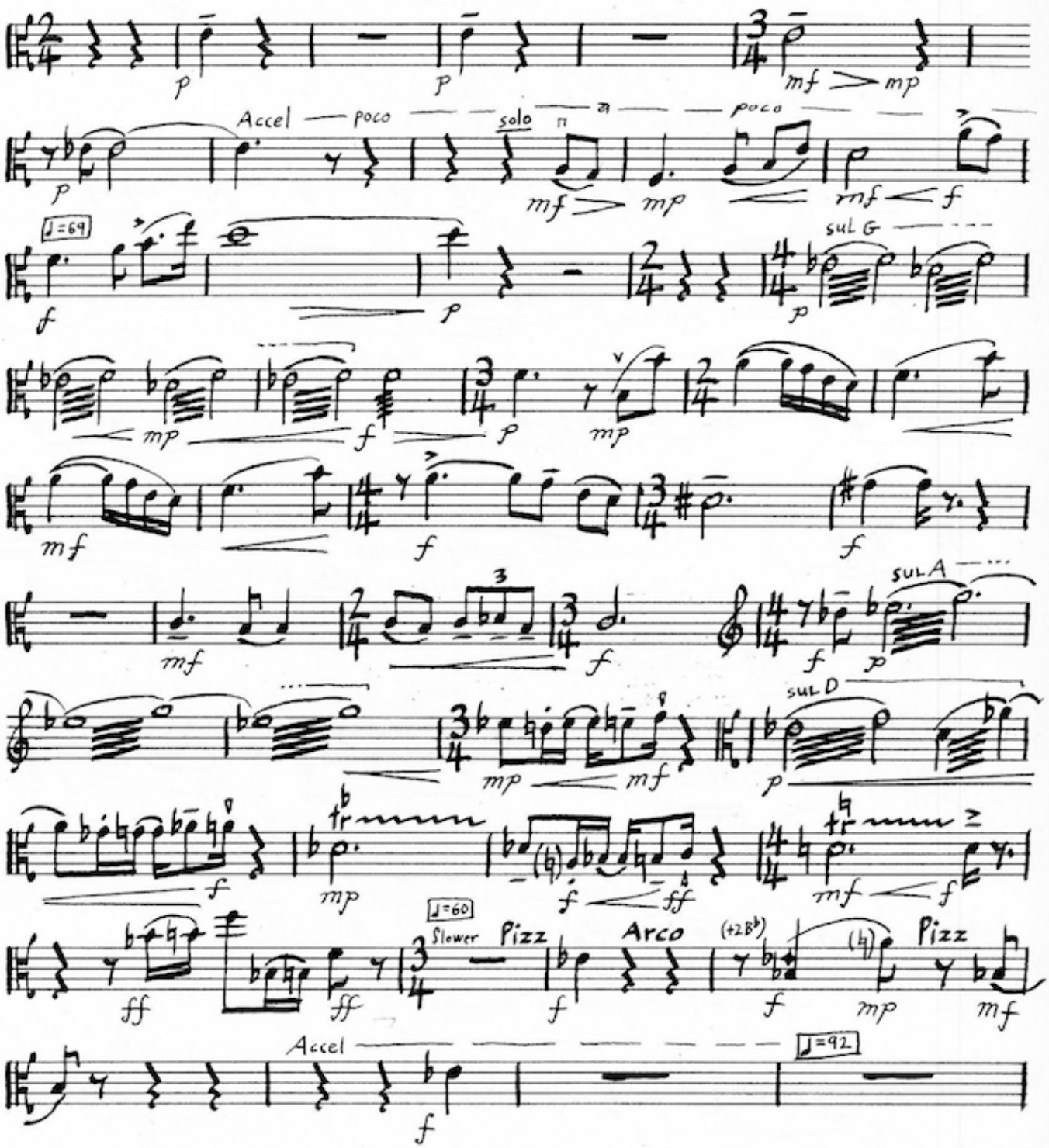
Viola

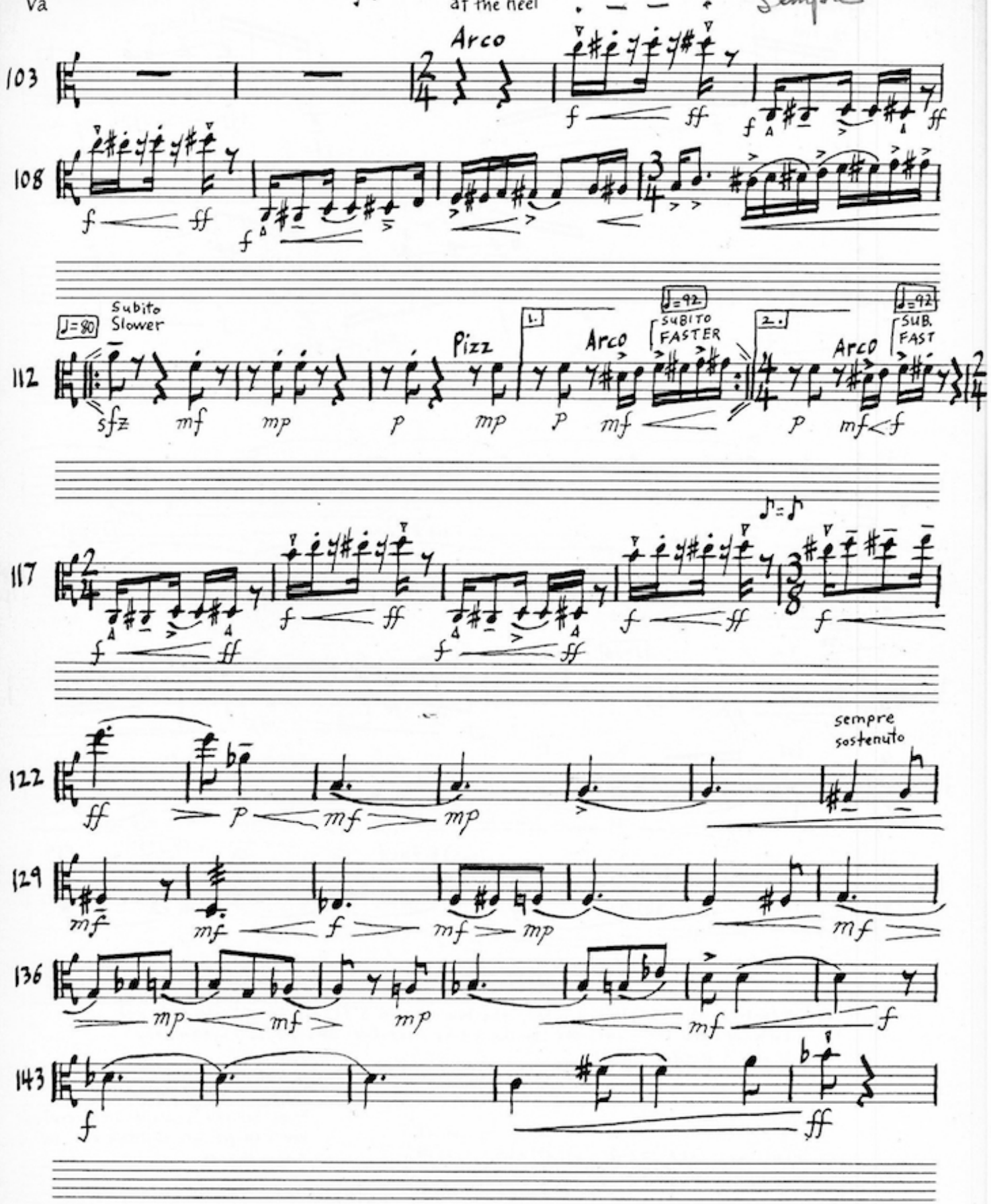
Hiatus by Lee McClure



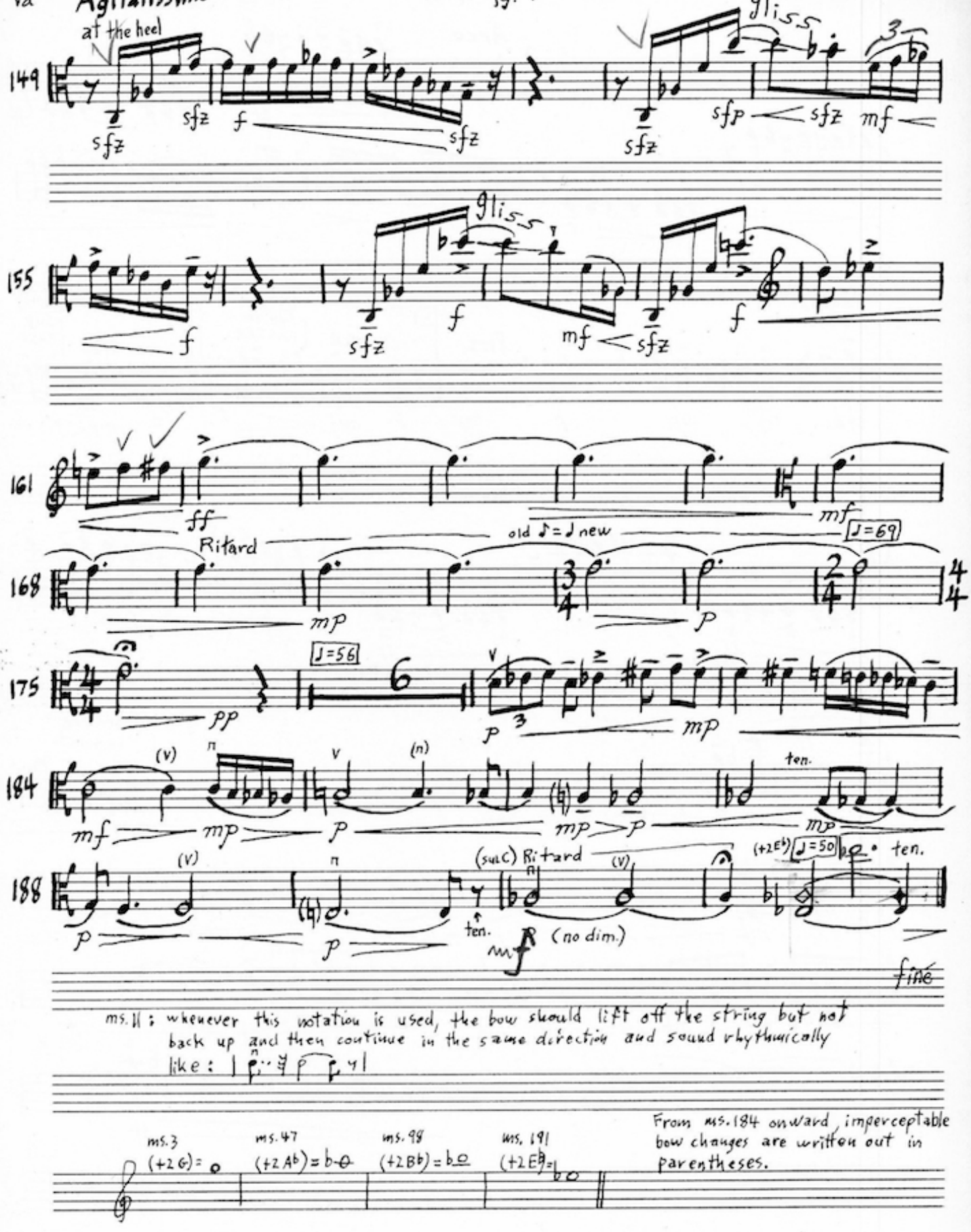
* see Note on pg. 4

DIAZ-TEC 800


56
62
Accel
poco
solo
poco
67
J=69
sul G
72
77
82
sul A
87
sul D
91
95
J=60
Slower
Pizz
Arco
(+2B♭)
Pizz
99
Accel
J=92
to pg. 3

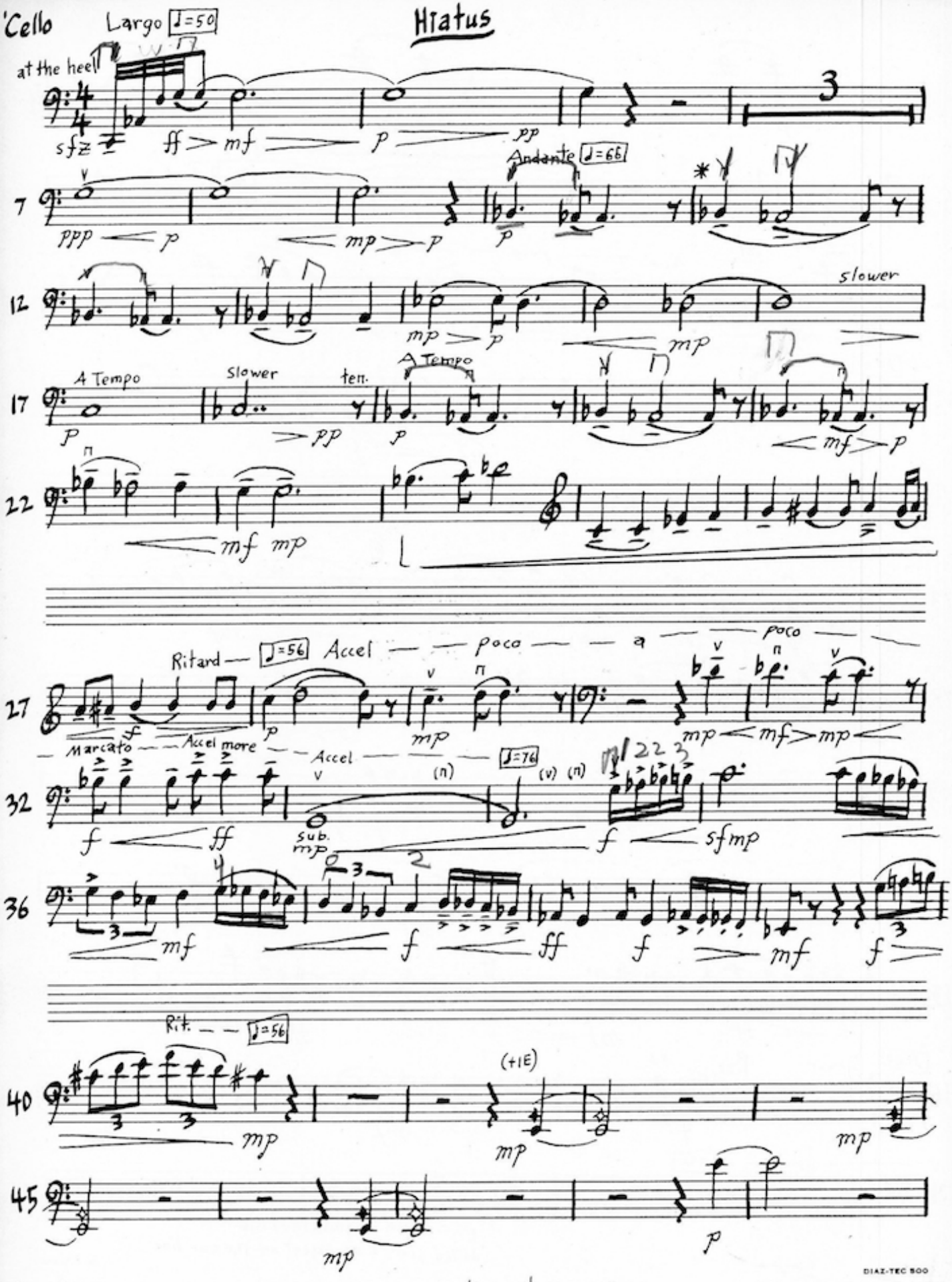

at the heel
Sempre
Arco
103
108
Subito Slower
♩=80
112
Pizz
1.
Arco
SUBITO FASTER
♩=92
2.
Arco
SUB. FAST
♩=92
117
122
sempre sostenuto
129
136
143

Va **Agitatissimo**



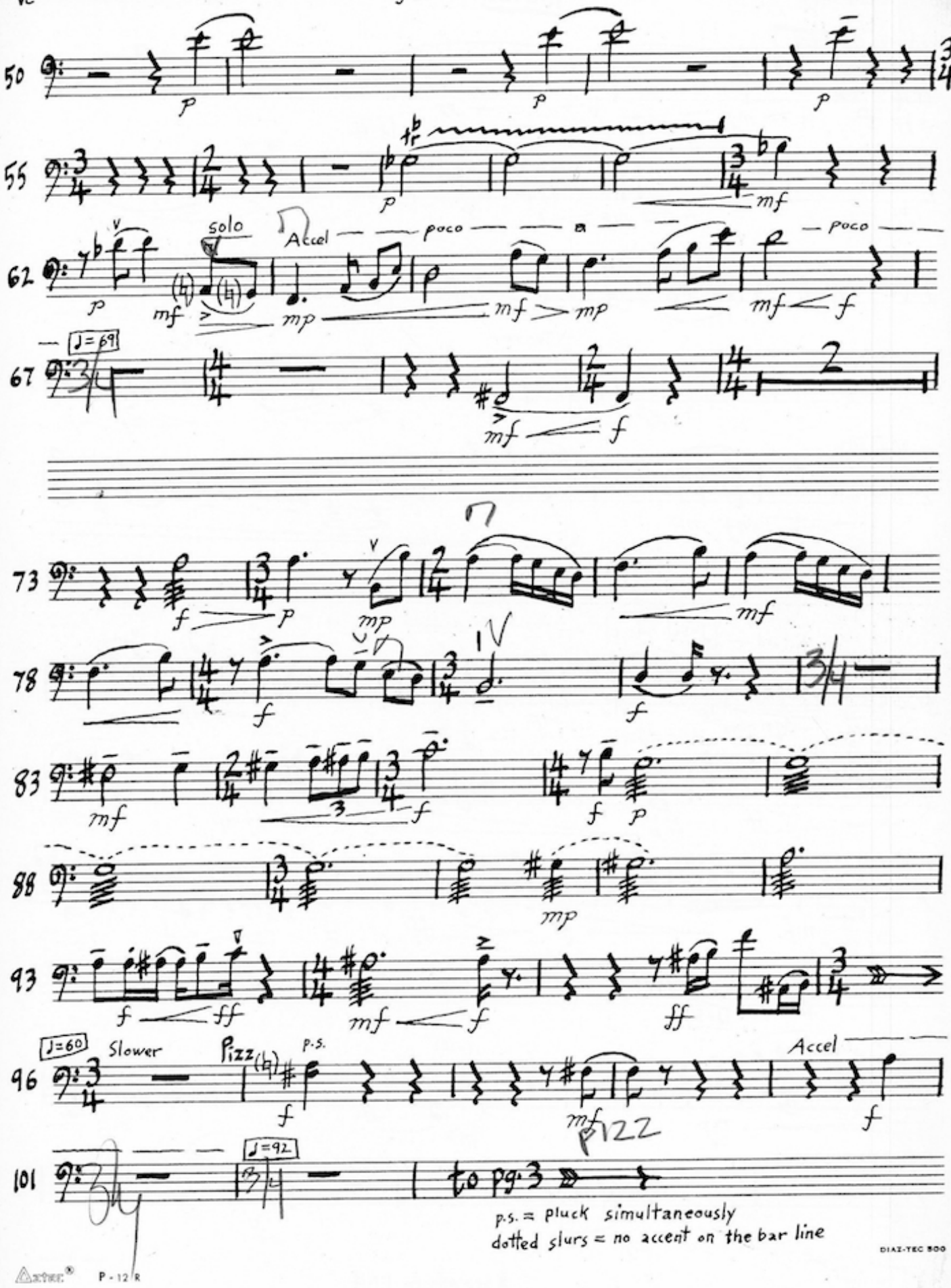
'Cello

Hiatus

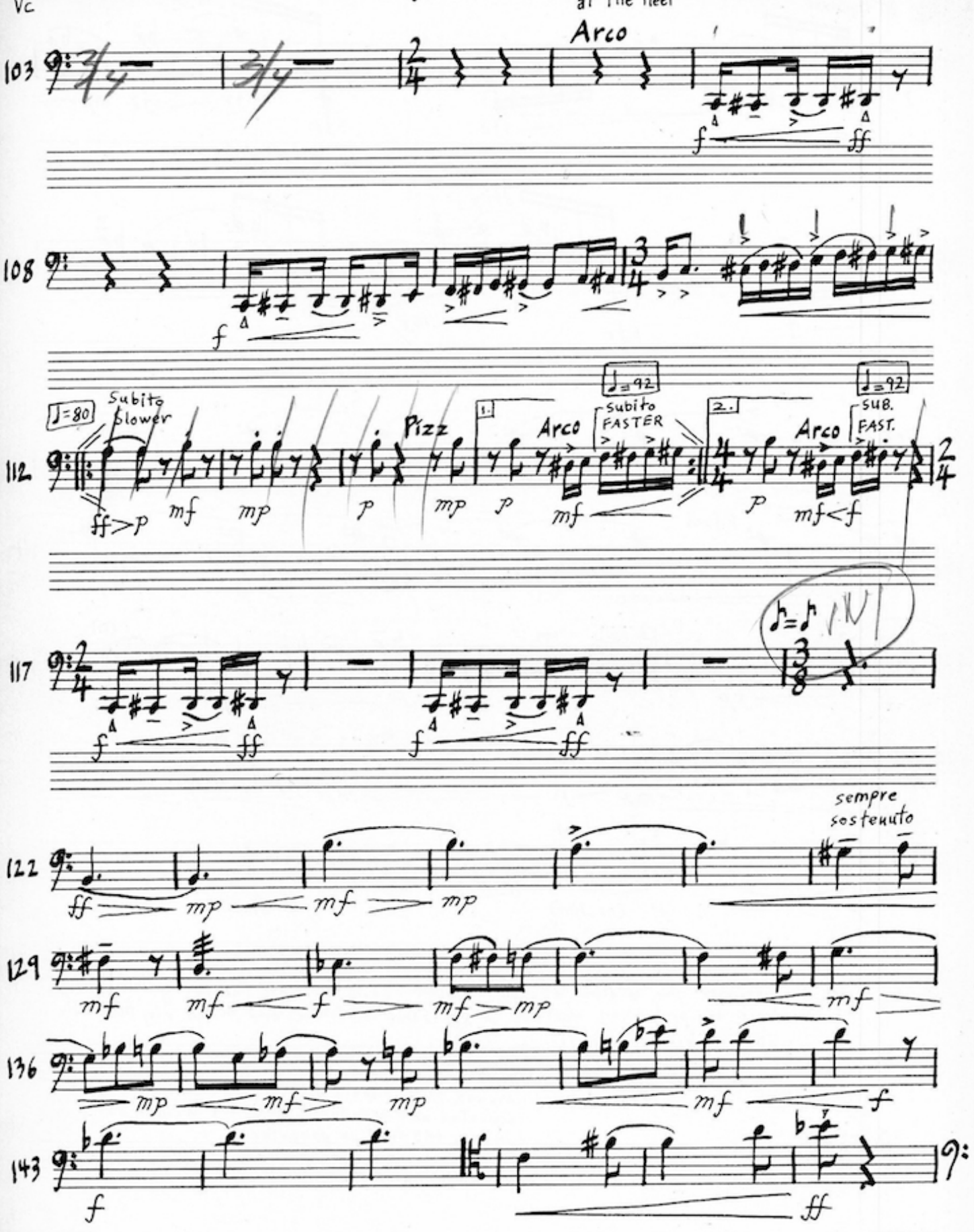


*see note on pg. 4

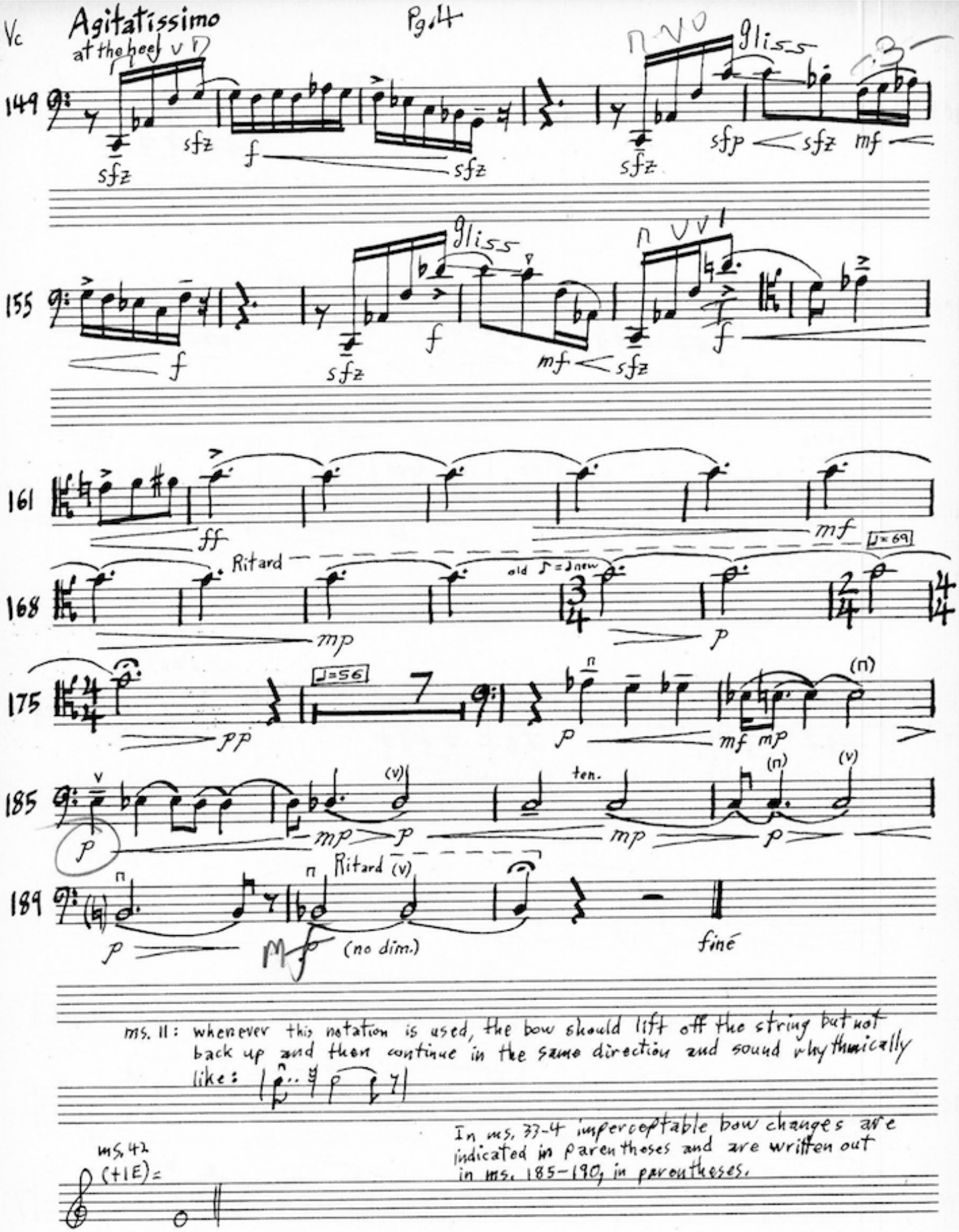
DIAZ-TEC 500



p.s. = pluck simultaneously
dotted slurs = no accent on the bar line


at the heel
Arco
103
108
112
J=80
Subito
blower
Pizz
1.
Arco
J=92
subito
FASTER
2.
Arco
J=92
SUB.
FAST.
117
sempre
sostenuto
122
129
136
143

Vc



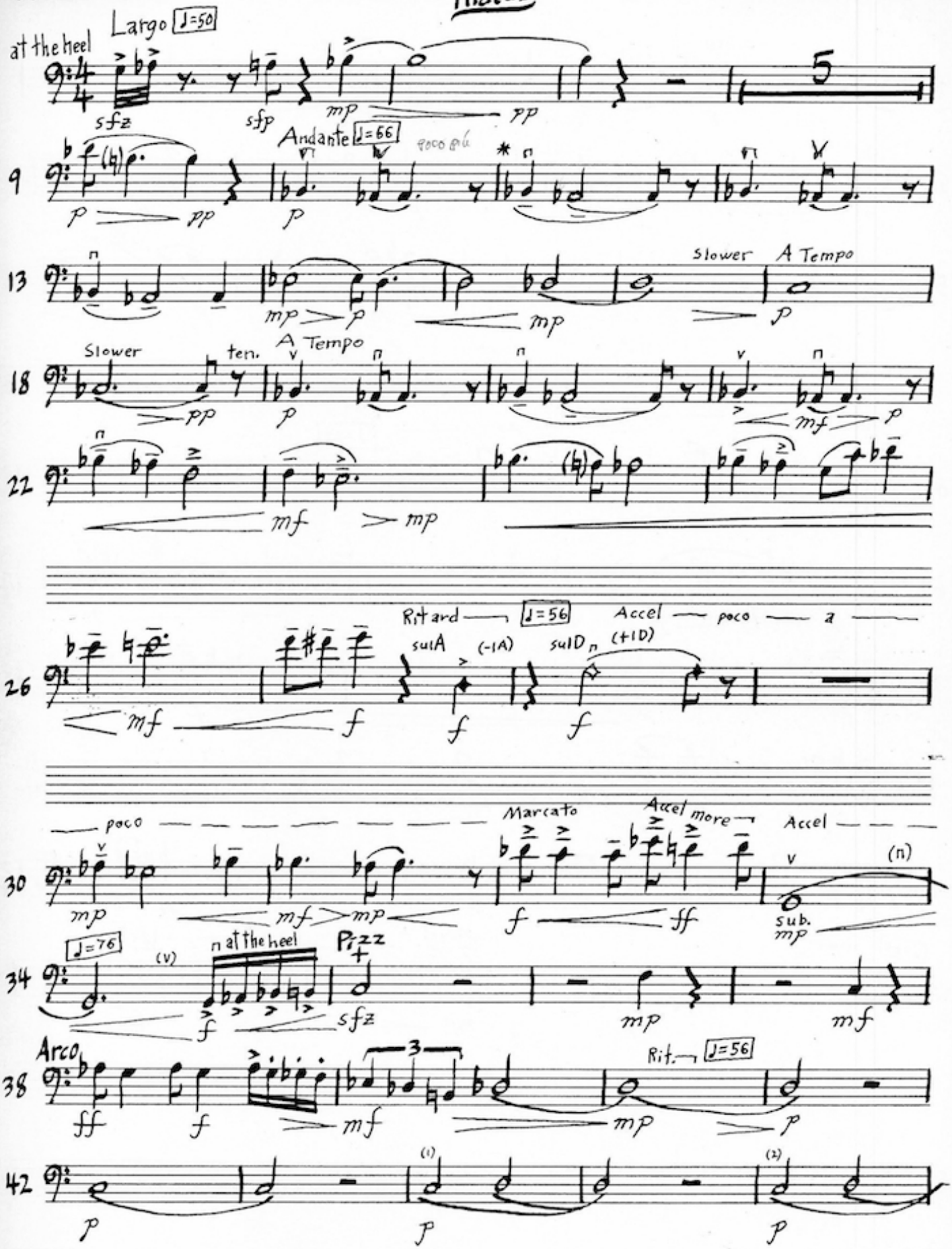
ms. 11: whenever this notation is used, the bow should lift off the string but not back up and then continue in the same direction and sound rhythmically like:

In ms. 37-4 imperceptable bow changes are indicated in parentheses and are written out in ms. 185-190, in parentheses.

ms. 42
(+1E) =

Double Bass

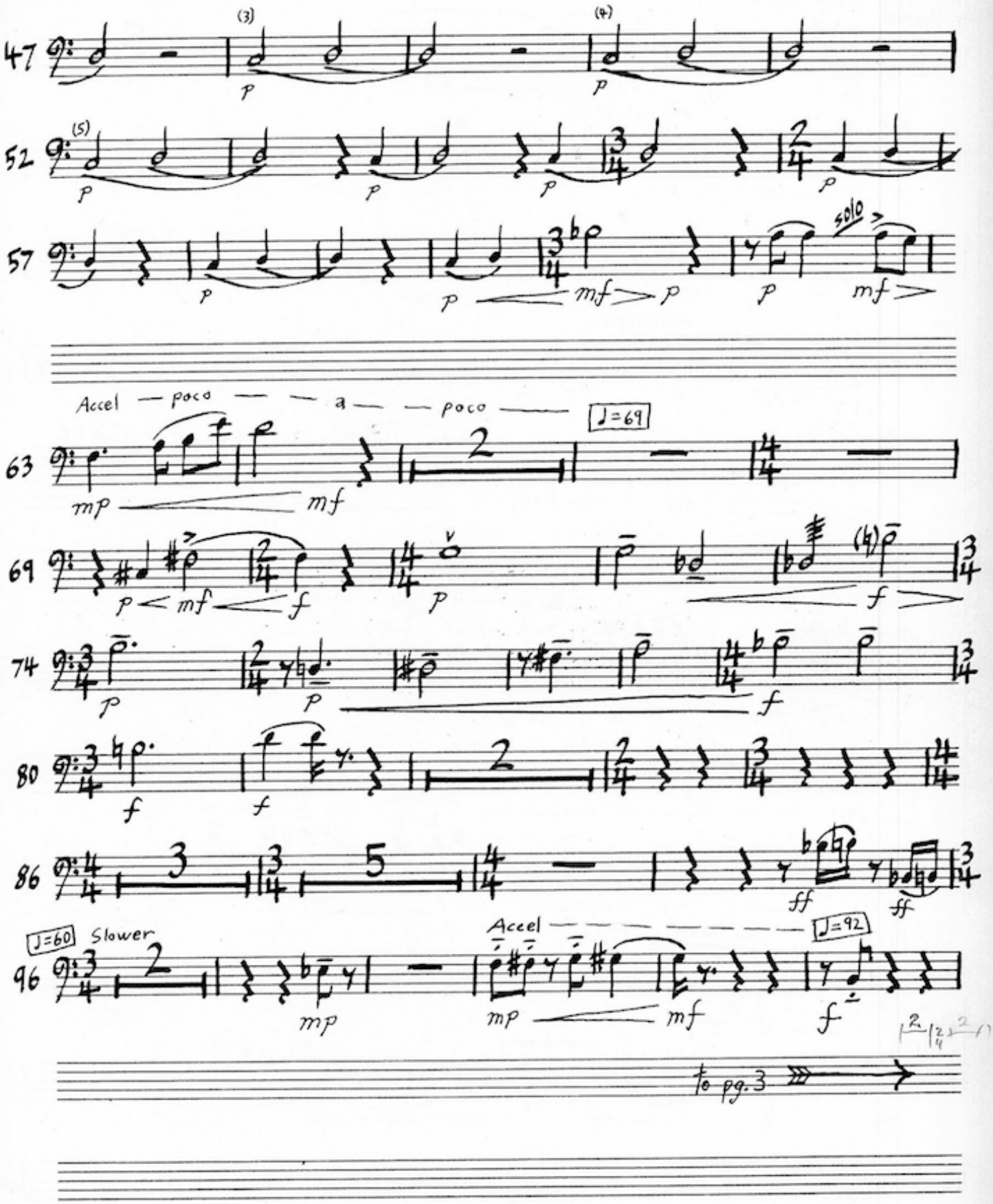
Hiatus

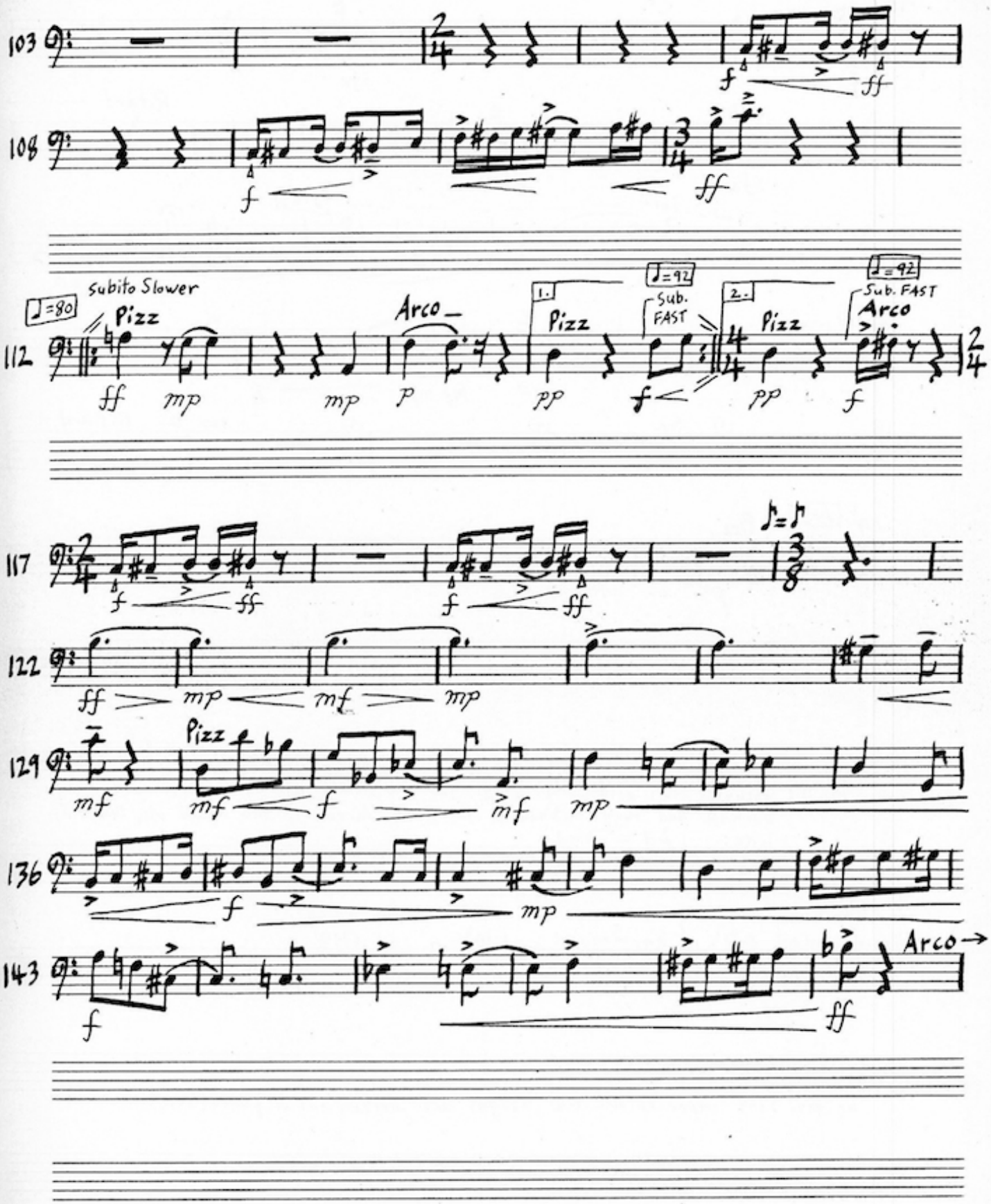


+ = slap pizz

* see note pg. 4

D.B.


47
(3)
(4)
52
(5)
57
solo
Accel — poco — — a — — poco
J=69
63
69
74
80
86
J=60
Slower
Accel
J=92
96
to pg. 3


103
108
112
♩=80
Subito Slower
Pizz
Arco
1.
♩=92
Sub. FAST
2.
Pizz
♩=92
Sub. FAST
Arco
117
122
129
Pizz
136
143
Arco

D.B.

Agitatissimo

Arco

149 sfz sfz

156 sfz sfz Ritard

170 old ♪ = ♩ new ♩=69 p pp

176 ♩=56 mp mf mp p

186 (2) (3) ten. (4) (5) ten. (6) Ritard

191 ♩=50 Pizz. p fine

ms. 11 : whenever this notation is used, the bow should lift off the string but not backup and then continue in the same direction and sound rhythmically like:

Actual concert pitch of harmonics: ms. 27 (-1A) = ms. 28 (+1D)

In ms. 33-4 imperceptable bow changes are written out in parentheses.